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(HEADLINE)

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113 West 57th Street, New York 19, N. Y.

Vol. LXIX, No. 14  
November 15, 1949

MUSICAL AMERICA Printed in the U. S. A. Published monthly on the 15th day of February, March, May, June, July, August, September, October, and semi-monthly on the 1st and 15th in November, December, January, and April, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial offices at 113 W. 57th St., New York 19, N. Y. Application pending for entry as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$4.00 a year; Canadian, \$4.50; Foreign, \$5.00. Copyright, 1949.

(The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available on Microfilm)

Single Copy, 30 Cents  
\$4.00 per year

# MUSICAL AMERICA

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## The Love For Three Oranges Newly Staged At City Center

By QUAINTE EATON

THE New York City Opera succeeded in its most ambitious effort so far when it presented Prokofieff's *The Love for Three Oranges*, on the evenings of Nov. 1 and 2. In spite of difficulties inherent in the production itself, and the illness of Theodore Komisarjevsky, which necessitated postponement of the first performance from Oct. 27 and the belated appointment of Vladimir Rosing to take over the stage direction, the fantastic work received a sparkling performance. Laszlo Halasz presided brilliantly over an expert cast and an augmented orchestra. By intermission time, it was already plain that the evening was an occasion—one of those rare and exciting events that justify the term "first night" in all its dazzling connotations. The audience included many notables, some of whom had seen the world premiere in Chicago in 1921.

The merriment was rather slow in starting, however. The audience was polite and expectant, but seemed puzzled as it gazed at the open stage, where an inner proscenium was screened off by a curtain painted with "cabalistic" symbols. A pair of loges at either side in front of the stage stood empty. Gradually, from the auditorium, men and women in evening dress wandered onto the platform, waving to friends, chattering among themselves, and taking seats in the boxes. This was the audience within the audience, a contentious group that commented in the fashion of a Greek chorus, and injected itself into the action now and then. The real audience out front was rather quiet until a chorus comment midway in the first scene sent a titter over the house. "Why, this is simply thrilling!" exclaimed the loge occupants. And out front, they began to agree. From then on, the laughter was in a rising scale, and appreciation rose to a climax of ovation for the resourceful staging, the accomplished acting, and the pervasive wonder of a glittering musical score.

The work had enjoyed no such favor at its only other hearing in New York. In fact, it was greeted by outraged invective. The reviewer for *MUSICAL AMERICA* (the late Oscar Thompson) wrote of the performance at the Manhattan Opera House on Feb. 14, 1922: "A musician's joke, Prokofieff's blunderbuss opera puzzled . . . wearied." He called the music "a succession of grunts, squeaks, and thumps . . . wastes of musical boredom . . . bizarre and callithumpian."

Chicago, on the other hand, had liked the opera at the world premiere on Dec. 30, 1921. Cleofonte Campanini had commissioned it in January, 1919. Prokofieff had completed the score in October, and had just sent it to Chicago when Campanini died, in December. The opera was abandoned that season, and also the next, because of a disagreement between the composer and the interim management. Mary Garden, upon beginning her tenure as "directa," immediately scheduled the work, and spent on its production the sum of \$130,000 (or, as one New York writer said, "\$43,000 for each orange"). This was a portion of the \$1,100,000 deficit Miss Gar-

den amassed during her one season in power.

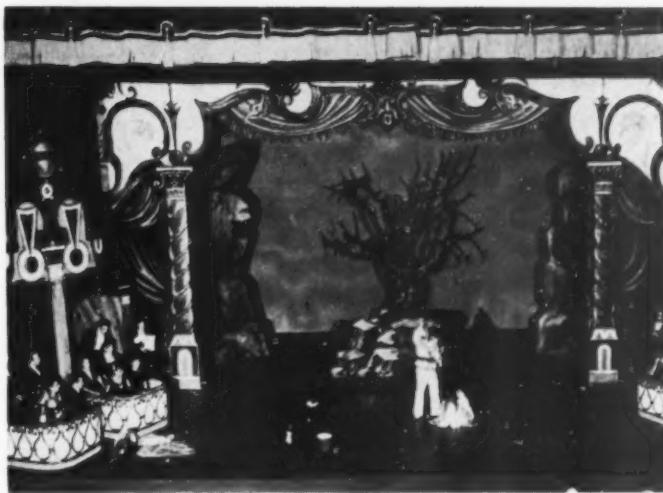
The composer conducted the first performance in Chicago, and the one in New York, and also took over much of the stage direction from Jacques Coen. Alexander Smallens conducted the single repetition given in Chicago. Both cities had nothing but praise for the principals, among whom were Nina Koshetz, making her debut, as Fata Morgana; José Mojica, as the Prince; Octave Dua, as Truffaldino; and Désiré Defrère, as Pantalon. Constantin Nicolay was listed as Creonta, the Giantess. In the current version—indeed, in the published score of 1922—this creature never appears, but delegates to her Cook the task of guarding the three oranges. Other singers in 1921-22 were Edward Cotterill, Irene Pavloska, William Beck, Hector Dufranne, James Wolf, Jeanne Schneider, Frances Papert, Philine Falco, and Jeanne Dusseau. Boris Anisfeld designed the settings, which were called "superb" in Chicago, "gorgeously hued" and "strikingly imaginative" in New York.

The opera had not been given since in the United States, although the March and the Scherzo soon became popular. The work achieved limited success in Europe, and was intermittently in the repertoires of the Leningrad and Moscow opera houses in the years following its introduction. I saw a brilliant production in the Moscow Bolshoi Theatre almost twenty years ago, which was apparently quite similar to that in Chicago (which I did not see).

WHEN Mr. Halasz decided to produce the work in New York and give Chicago another look at it in the company's midwest visit this year, the discovery of the score and parts and many costumes in a Chicago warehouse was fortuitous. (Many of the 1921 costumes for lesser characters have been used, and the magician Célio, Lawrence Winters, is appearing in the robes and turban of his predecessor, Hector Dufranne.) Two Russians who know the tradition and atmosphere in which such a work is steeped were engaged to produce it—Theodore Komisarjevsky, stage director, and Mstislav Dobujinsky, scene designer. They worked closely with Mr. Halasz until the stage director's illness about three weeks before the scheduled premiere.

Various cuts and revisions were made to sharpen the focus of the work, and also to meet the company's limitations in budget, space and personnel, but the essence and spirit of the delightful work have been everywhere retained, and in many cases heightened. Any complaints about departures from the original can be thrown out of court as being immaterial, if not irrelevant. The reception by the first-night audience—and the even more responsive second-night audience, which booed and hissed the villains in accepted melodrama style—is proof that the work has been nicely tailored to fit present-day tastes.

The decision to translate the libretto into English was immediate—it had been given in French in Chicago—and Victor Seroff was engaged for the task. His work appears in the published libretto, but many emendations (Continued on page 5)



Constance Bannister  
The setting by Mstislav Dobujinsky for Prokofieff's opera, *The Love for Three Oranges*, at City Center, shows the Spectators in stage boxes. One of them is placing a pail of water on the stage to save the Princess from dying of thirst

## Rudolf Bing Arrives On Eve Of Season At Metropolitan

RUDOLF BING, who will become general manager of the Metropolitan Opera in the 1950-51 season, was introduced to the press at a reception in the Opera House on Nov. 9. He will spend this season as an observer, watching the methods of the present regime.

"I haven't got any plans at the moment," he told members of the press, after paying tribute to the incumbent manager, Edward Johnson. "That doesn't imply, however, that I have no ideas. It remains to be seen whether and how they can be put into practice."

He closed his short speech with an acknowledgement of the importance of good relations with the press, and proposed a toast to the continuance of friendliness and cooperation between the press and the Metropolitan.

Mr. Bing was introduced by Charles Spofford, president of the Metropolitan's board of directors. Later in the evening, he was also presented to members of the Metropolitan Opera Guild, who filled the house to capacity for the annual membership meeting. Lauder Greenway, president, introduced the new manager, and Mr. Johnson presented eight new artists of the company.

Mr. Bing arrived on the Queen Elizabeth Nov. 5, with his wife and their dachshund, Pip. They are staying in a hotel near Central Park in order to give the dog a daily run.

The new general manager is slight and stately tailored, youthful in appearance despite his receding hairline, with sharp eyes and a ready smile. His voice is soft, his native Viennese accent overlaid with British intonations and idioms. He seemed much more at ease on this occasion than in a recorded radio interview with Barbara Welles which was broadcast here over the Mutual Network on Sept. 24 and 26. Miss Welles secured the interview during a visit to the Edinburgh Festival, and it was the first "public" appearance for Mr. Bing in this country.

The matter of costs formed a large part of their discussion. Mr.

Bing stated that the best principle is to increase the standard and the takings; if this is not possible, to look at the actual costs and determine where they can be reduced.

Pressed to divulge his opinion of contemporary music, he answered that as a general rule, such an important institution as the Metropolitan Opera has a duty to present contemporary works of importance.

When he was here last year, he said, he "hadn't the faintest idea" that he would be called to take the post. He saw *Otello*, *Le Nozze di Figaro*, and *Salomé* at the Metropolitan.

"Very high standard," he remarked, when asked his opinion of the performances. "An excellent orchestra and good conductors. May we leave it at that for the moment?"

Five new artists will make their debuts during the first week, which opens on Nov. 21 with Strauss' *Der Rosenkavalier*, as has already been announced. Erna Berger will appear as Sophie for the first time. Peter Klein will make his debut as Valzachi, and Lois Hunt will be introduced as the Milliner.

Elisabetta Barbato will make her debut on Nov. 26 in *Tosca*, the role in which she appeared for the first time in this country in San Francisco in September. Denis Harbour will also be heard in debut, in the role of A Jailer.

Only four performances will be given the first week, and of these, only the Monday night and Saturday matinees are in the subscription series. Puccini's *Manon Lescaut* will be given under Opera Guild auspices on Wednesday evening, Nov. 23 and the Saturday evening performance of *Tosca* will be a benefit for Hadassah.

Saint-Saëns' *Samson et Dalila* is scheduled for the first Saturday matinee, to be broadcast as in previous years by ABC, sponsored by the Texas Company. Risé Stevens will sing Dalila, and Ramon Vinay, Samson. Robert Merrill will be the High Priest, and others will be Osie Hawkins, Dezsö Ernster, Leslie Chabay, and Clifford Harvnot. Emil Cooper will conduct.



The directors of Columbia Artists Management, Inc., confer at the annual meeting—Lawrence Evans, new president; Ward French, chairman of the corporation's board of directors; and F. C. Schang, new executive vice-president

### Columbia Artists Names Evans President

At its annual meeting, held recently, Columbia Artists Management, Inc., elected Lawrence Evans president and F. C. Schang senior executive vice-president. Ward French was re-elected chairman of the board. This triumvirate of directors took over administration of the affairs of the company just one year ago. The other officers of the company were re-elected to the same positions they had held before.

A statement was read at the meeting showing that engagements secured for leading concert artists under their direction have reached an all-time high during the last twelve-month period, partly because of the wholesome condition of the organized audience movement. Indications are that there may be even better results during the present season.

The new leaders declared that results support the policy of Columbia Artists Management, Inc., as publicly announced:

1. To promote the careers of its artists by increasing the field of their activities; 2. To safeguard salaries and pensions of its employees by careful budget control; 3. To co-operate with organizations and individuals in the successful presentation of music and its allied arts for the enjoyment and education of the public.

### City Ballet Plans Three-Week Season

The New York City Ballet Company will begin a three-week engagement at the City Center on Nov. 23, presenting a repertoire of thirteen ballets in sixteen performances. Four of the ballets will be new to the repertoire, including Stravinsky's *Firebird*, which will be given with new choreography by George Balanchine, artistic director of the company. The Marc Chagall scenery and costumes, seen here in the Ballet Theatre production, in 1945, will be used through the co-operation of S. Hurok, who originally commissioned them. Maria Tallchief and Nicholas Magallanes will take the principal roles.

Mr. Balanchine has also created a second ballet, *Bourrée Fantasque*, to a score by Chabrier, and with costumes by Barbara Karinska. The third new work will be William Dollar's *Undine*, with music by Vivaldi; and the final novelty will be a revival of *Jinx*, created by Lew Christensen, to a Benjamin Britten score, for The Dance Players, in 1942.

In addition, the company will offer *Orpheus*, *Symphony in C*, *The Four Temperaments*, and *The Guests*. Guest artists will include Janet Reed, Melissa Hayden, and Jerome Robbins. Lincoln Kirstein continues as general director of the company and Leon Barzin as musical director.

### Royal Philharmonic To Come Here in 1950

Arrangements have been completed for the Royal Philharmonic Orchestra of London and its conductor, Sir Thomas Beecham, to tour the United States and Canada for eight weeks next fall.

The Royal Philharmonic is believed to be the only orchestra now performing in England without financial aid of some sort from the government. It is controlled by the Royal Philharmonic Society of London, an organization founded in 1813, whose history includes the commissioning of works from such composers as Beethoven and Cherubini and the bringing to London of Weber and Mendelssohn as guest conductors.

The orchestra first planned to visit this country in 1944, but limited shipping facilities made the proposed tour impossible. A second trip was planned last spring, to coincide with Sir Thomas' seventieth birthday celebration but the arrangements were abandoned. Now, however, bookings for the organization's personnel on a Cunard liner for Oct. 6, 1950, have been made. Only one European orchestra has crossed the Atlantic since the war to play to American audiences—the French Orchestre National, which made a tour a year ago with Charles Munch as its conductor. Projected visits by the Colonne Orchestra, of Paris, and the Concertgebouw Orchestra, of Amsterdam, failed to materialize. This past summer the Philadelphia Orchestra, under Eugene Ormandy, toured Great Britain. The Royal Philharmonic tour is being arranged by Columbia Artists.



Examining the console of the new organ in Symphony Hall, in Boston, are Charles Munch, conductor of the Boston Symphony; E. Power Biggs, who gave the initial public performances on the newly constructed instrument; G. Donald Harrison, designer of the organ; and Olin Downes, New York Times music critic

## Boston Symphony Plays Bach's Art Of Fugue In Munch Version

READY the concerts of the Boston Symphony have taken on a different design. The change is gradual, natural, and far from radical, but it is evident that the new conductor, Charles Munch, is turning to unfamiliar sources for his programs. The first unusual work was presented at the Symphony Hall concerts of Oct. 28 and 29, when he conducted most of Bach's *Art of Fugue*. This monumental example of skill in counterpoint was heard in a version by the conductor's cousin, Ernest Munch. The performance was the first in the United States.

Ernest Munch's arrangement is no less than wonderful, for it is a model of taste, style, and musical understanding. It encompasses Nos. 1, 3, 2, 4, 9, 10, 8, 11, and 19 of the *contrapuncti*, in that order. Omitted are the remaining *contrapuncti*, the piece for two claviers, and the canons. The transcriber has achieved a nicely varied tonal texture by setting the first four *contrapuncti* for strings alone (in four parts, basses doubling cellos in some passages), adding wind instruments for the next three *contrapuncti*, and bringing in the organ for the final two.

The last part of the nineteenth *contrapunctus*—unfinished because Bach's blindness intervened—is retained. But added as the ending is the actual final part that Bach composed—the chorale-prelude, dictated in blindness not long before death, *When We Are in Greatest Need*. Played by the organ alone, for the most part softly, the chorale-prelude brings a marvelous touch of serene finality.

The whole transcription takes an hour to perform, but it is no burden, for *The Art of Fugue* is, perhaps, the quintessence of Bach, put in instrumental terms that he himself might conceivably have chosen had such resources been available in his time. The performance, including E. Power Biggs' playing of the organ part, was loving and masterly.

Beethoven's *Seventh Symphony* was the other work in the program, in a reading quite different from that to which we have become accustomed. The tempos were all on the fast side, including the much debated *Allegretto* (which has been played as everything from an *adagio* to an *andante*). Mr. Munch gave the symphony superb clarity and lightness of style. The long lines of

phrasing and the consistent, but not thumping, rhythms of his interpretation were distinctive and completely enjoyable. It is true that the tempos did run away with him in the finale, and the last pages became a general race for the final chord. That, however, was the only blemish on an otherwise memorable concert.

**I**N his second subscription program of the season, on Oct. 14 and 15, a week before the orchestra left on its annual western trip, he paid homage to Richard Strauss, with a performance of the *Sinfonia Domestica*. While Strauss has been consistently admired here, the *Sinfonia Domestica* has been comparatively neglected, though it has been conducted within not too distant memory by Dimitri Mitropoulos and Richard Burgin. This time, Mr. Munch proved his affinity for Strauss in a reading of fine virtuosity—big of line, shrewd of tempo, broad of style, and loving in its care for the score's many nuances. The Strauss polyphony was always clear, and the orchestra sounded as rich and deep as ever.

At these concerts Byron Janis made his Boston debut, playing Rachmaninoff's *C minor Piano Concerto*. Technically speaking, the piece went well, and the accompaniment was nicely styled, if a bit on the robust side. But Mr. Janis, already suffering from the illness that led him to cancel subsequent engagements, did not muster any great amount of fire.

The new piece (at least new to Boston) was Walter Piston's *Second Suite for Orchestra*, commissioned by the Dallas Symphony, and played by it, with Antal Dorati conducting, in February, 1948. The *Largo* *Prelude* sounds harmonically antique, and ends with a neat fugato. The *Sarabande*, the second movement, also has an archaic flavor; while the *Intermezzo* (*Allegro con brio*) and the *Passacaglia* (*Adagio*) and *Fugue* (*Allegro energico*) are briskly and briskly of our own time. The suite is highly dissonant, and somewhat dry, but its mastery of the orchestral idiom is complete, and in general the effect is spirited and pleasant. Mr. Piston, bowing from his place in the audience, was rewarded with a notably cordial hand.

CYRUS DURGIN

### Charleston Hears Modarelli Tone Poem

CHARLESTON, W. VA.—The premiere of *River Saga*, a symphonic poem by Antonio Modarelli, conductor of the Charleston Symphony, marked the orchestra's opening concert of the season, on Oct. 25, at the Municipal Auditorium. The more than 2,500 members of the audience, including Governor and Mrs. Okey L. Patterson, gave the work an enthusiastic reception.

The work, commissioned by G. B. Capito, of Charleston, episodically describes the flow of the Great Kanawha River and its principal tributary, the New River, together with contrasting aspects of life along their banks through the centuries. Mr. Modarelli employs a broad tonal palette, with frequent use of a large brass choir. In an industrial episode, a percussion section made up of wood blocks, sandpaper blocks, bass and tenor drums, triangle, cymbals, and xylophone is used to convey the whirr and clicking of machinery. Beethoven's *Seventh Symphony* completed the program.

BAYARD F. ENNIS



The wicked witch, Fata Morgana (Ellen Faull), puts the slave, Smeraldina (Rosalind Nadell, left) in place of the Princess, whom she has transformed into a pigeon



The Prince (Robert Rounseville) laughs at Fata Morgana. Sharing the mirth are Pantalone (John Tyers), the King (Gean Greenwell), and Truffaldino (Luigi Vellucci)



Photographs by Constance Bannister  
"Who is squeaking?" roars the fierce Cook (Richard Wentworth), who is decoyed from the guardianship of the three oranges and performs an unforgettable dance

## The Love For Three Oranges Newly Staged At City Center

(Continued from page 3)

have obviously been made for singability. Even yet, some awkwardness remains, and a little more grooming would have produced better prosody.

From the Italian commedia dell'arte, *Fabia dell' amore della Tre Malarancie*, by Carlo Gozzi, Prokofieff wrote his own libretto. As adapted for operatic use, the story retains several commedia dell'arte characters, although it concerns a fairytale kingdom. The Prince is a hypochondriac, growing more ill every day from the bad poetry fed him by the scheming Prime Minister, Leandro. The King's niece Clarissa, is in love with Leandro, and, together with a slave, Smeraldina, they plot to gain the kingdom, with the help of the witch, Fata Morgana. Ranged against them are the magician, Celio, and the jolly royal cook, Truffaldino, who is called in by a councilor, Pantalone, to make the Prince laugh—the only cure for such a malady. All the entertainments devised by Truffaldino fail of their purpose, but the Prince finally laughs at Fata Morgana, who takes an unexpected tumble. Enraged, the witch curses him to travel far, blown by wild winds, to find three oranges, with which he must fall in love. He takes Truffaldino along on his quest, and they encounter the fierce Cook, who guards the oranges at Creonta's castle. The Cook is beguiled by a magic ribbon provided for Truffaldino by Celio; the Prince steals the oranges, and the travelers escape. In a desert, thirst overcomes Truffaldino, and he cuts open two of the oranges, only to find in them princesses instead of orange juice. The Prince himself cuts open the third orange, and his own princess emerges to become his bride—but only after she is rescued from dying of thirst by one of the spectators, who brings a bucket of water out of a hole, and places it on the stage.

THE Prince leaves the Princess to go fetch the King, and Fata Morgana stabs her with a magic hatpin, transforming her into a pigeon, while Smeraldina takes her place. The Prince refuses to marry the slave, but is forced by the King to keep his word. All repair to the Royal Kitchen, where Truffaldino, dozing, has let the festal roast burn. In the midst of the consternation, a pigeon appears, and Celio transforms the bird back into a Princess. The King condemns the treacherous conspirators to sweep the kitchen forever, but Fata Morgana

rescues them and carries them off in a cloud of smoke. Needless to say, there is a happy ending.

Prokofieff added a card game between the two magicians and several episodes resulting from it, and changed the final scene from the royal kitchen to a throne room. The current version has thus been brought closer to the Gozzi original. The opera has been divided into two acts, instead of four. Another adaptation involves the nature and disposition of the chorus. In Prokofieff's libretto, and in the Chicago and Moscow productions, these folk were separated into five contending forces, who disputed about their preferences in entertainment, and whose fantastic costumes plainly proclaimed their affiliations. They are called Spectators today, divided into Lovers of Tragedy, Comedy, Romantic Plays, and Light Entertainment. One element, previously called Ridicules, has been absorbed in the other groups. In the original, these acted as policemen to the others, pushing them off with large shovels when they grew too quarrelsome. All of them perched in tall towers at each side of the stage when they were inactive, instead of in the lower and more accessible boxes. The modern dress worn by the Spectators in today's version tended to eliminate the finer shades of difference between the disputatious groups, but added an extra note of fantasy as they mingled

### THE LOVE FOR THREE ORANGES

Opera in two acts, music and libretto by Serge Prokofieff. English translation by Victor L. Seroff. First performance in New York since 1922. Presented by the New York City Opera Company, in the City Center, Nov. 1 and 2. The cast: The King.....Gean Greenwell The Prince.....Robert Rounseville Princess Clarissa.....Margery Mayer Leandro.....Carlton Gauld Pantalone.....John Tyers Truffaldino.....Luigi Vellucci The Magician Celio.....Lawrence Winters Fata Morgana.....Ellen Faull Princess Linetta.....Frances Lager (debut) Princess Nicoletta.....Dorothy Shawn Princess Ninetta.....Virginia Haskins The Cook.....Richard Wentworth Farfarello, a devil.....Nicholas Vanoff Smeraldina.....Rosalind Nadell A Prologue.....John Primm

Conductor, Laszlo Halasz Production devised by Theodore Komisarjevsky Staged by Vladimir Rosing Scenic designer, Mstislav Dobujinsky Choreographer, Charles Weidman Masks by Yugi Ito



The Magician Celio (Lawrence Winters) performs white magic in front of the curtain painted with cabalistic symbols



"Traitor!" says Pantalone to Leandro (right). "Buffoon!" counters the villainous Prime Minister (Carlton Gauld)

with the personnel on the stage. Still another change is in the conception of the ballet's function. In the Moscow production, the high jinks designed to tickle the Prince's risibilities took the form of a battle between opposing forces of monsters, costumed graphically and wearing grotesque headpieces. The show in this production was called a circus, with clowns, and dancers stylistically costumed as horses.

THESE are the principal differences between the earlier and current productions. Other minor ones appeared here and there, and will be noted in the interest of keeping the record.

Pointed up and embellished by the supple score, the piece never ceases to satirize—esthetics and pretenses of the stage, in the comments of the chorus (Gozzi's original intent was to expose his rival, Goldoni); romance, in opera and out of it; good (witness the feeble power of the King as monarch and as parent); evil (the symbol is the fat Cook, with a huge ladle for a weapon); magic (neither magician can really prevail over the other); hypochondria (the wailing Prince is also an example of foolish bringing-up); femininity (The Princess complains that she can't meet the King because she has nothing suitable to wear). Most of all, it is a satire of opera. The pomposity, irrelevance, and incredibility of many opera plots; the strutting and posing of operatic actors; the denouement at any price—all are taken off with sleek wit.

The music is a constant reminder that opera is vulnerable. With tongue in cheek, Prokofieff slipped into the fabric of his score reminders of Rimsky-Korsakoff, Moussorgsky, Wagner, and even *La Traviata*. In the third act of the Verdi drama, after Alfredo's denunciation of Vio-

letta, the chorus exclaims: "Ne appella? Che volete?" Prokofieff's chorus, melodically true to Verdi, cries, as the Princess is restored from her enchantment as a pigeon: "How fantastic!"

How fantastic, indeed, is the whole web of this score. At each hearing, it turns up new riches of inventiveness, rhythmic subtleties, and rainbow colors. It is as insinuating as a slow wink; as savage as a whiplash. The performance by the orchestra of 68, the largest ever used for an opera in the City Center, was one of the vital elements in the success of the work, and Mr. Halasz's congeniality to the music was evident.

AS one privileged to witness all of the stage rehearsals of "Oranges" (the operational name around the premises), I can testify to the magnitude of the company's achievement. Restrictions hemmed them round—of time, money, space. They obtained only five full stage rehearsals, the first two with piano, the last three with orchestra. Eighteen hours was the total time allotted to orchestra rehearsals. Mr. Komisarjevsky's illness hung like a cloud. Mr. Rosing labored valiantly to carry out the ideas of his confrère, already implicit in the completed and nearly completed settings. The former American Opera Company director, snatched from his work with the American Operatic Laboratory in Hollywood, deserves great credit for the crisply stylized production that finally emerged. Till the last minute, raggedness plagued the ensembles. The ballet, however, never quite achieved the requisite gloss, although Charles Weidman worked with the dancers unrelentingly.

Traditionally, the dress rehearsal  
(Continued on page 34)



By FREDERIC V. GRUNFELD

**I**F, a quarter of a century after his death, we attempt to enumerate the influence and achievements of Ferruccio Busoni, we encounter a curious paradox. Despite the fact that during his lifetime he enjoyed the respect and admiration of his colleagues, many of whom are still recognized and performed his works, with the exception of a few Bach transcriptions, are today almost unknown in America. Nor do we find any agreement among evaluations of his significance. On the one hand, he is credited with the inception of the neo-classic idea (Varèse); on the other he is dismissed as the exponent of a "far-fetched and incoherent" philosophy engendered by the ideas of Hanslick (Lang). Whatever the analysis, it remains a fact that the American public has had an insufficient opportunity to judge for itself.

The National Symphony, under Hans Kindler, offered the Indian Fantasy on Nov. 7, 1948, with Marjorie Mitchell as soloist. Aside from this, the performance of the Rondo Arlechinesco by the NBC Symphony, under Arturo Toscanini, on Jan. 20, 1946, was the most recent programming of a Busoni work by a major American orchestra. An all-Busoni program, including the Violin Concerto (with Joseph Szigeti as soloist), the Indian Fantasy for Piano and Orchestra (with Egon Petri as soloist), two movements from the Gehärtische Suite, and two studies for Doktor Faust, was given by the New York Philharmonic-Symphony, under Dimitri Mitropoulos, on Dec. 28, 1941.

Busoni was born in Empoli, near Florence, on April 1, 1866. At fifteen he was made an honorary member of the Bologna Musical Academy, the youngest composer since Mozart to be thus honored. From 1888 to 1892 he was engaged as teacher at the Helsingfors, Moscow, and New England conservatories for one season each. From 1894 on, with the exception of the years during the first World War, he made his home in Berlin and toured as a concert pianist. He held master classes for pianists in Weimar during the summers of 1900 and 1901, at Vienna in 1908, and at Basle in 1910, as well as holding the post of director of the Bologna Conservatory from 1913 to 1914. Busoni was never happy in his academic work, despite his interest in teaching. Typical of the troubles he encountered in these appointments is the serio-comic case of the Vienna master class. Busoni was engaged to teach this class at the Vienna Conservatory, but soon afterward the directors requested his resignation, stating that his concert tours interfered with work. Thereupon, his pupils

withdrew in a body from the conservatory, and Busoni continued the class without charge. On July 27, 1924, Busoni died in Berlin after a long illness.

**F**ERRUCCIO Busoni's lifelong ideal was the Renaissance man, particularly Leonardo da Vinci, about whom he intended to write an opera. He himself became a kind of musical Leonardo, guided by a universal humanitarianism. Any analysis of his compositions would thus be grossly incomplete without taking into consideration the many facets of his work and character. He was a writer, philosopher, pianist, editor, conductor, teacher, scholar—even a caricaturist—and these activities left an unmistakable stamp on his music. His Weltanschauung was as broad as his sphere of activity, and he was unyielding in his respect for the integrity of his contemporaries, even if they disagreed with his own ideas. To encourage musical tolerance on the part of the strongly nationalist Berlin public, he organized and conducted a series of twelve orchestral concerts in the Beethoven Saal, from 1902 to 1909. These unprecedented programs, which made him the target of much abuse from the pens of the Pharisee critics, included German and world premieres of works by Bartók, d'Indy, Debussy, Elgar, Fauré, Franck, Schönberg, and Sibelius.

The key to an understanding of Busoni's complex personality and creative process may be found in his unorthodox ideas on musical aesthetics. At the time of his greatest productivity, he had arrived at a Platonic aesthetic, in which he held that an essence of music exists, of which notation and performance are only an imperfect material expression. It follows that a tradition based on performance or notation can lay no claim to accurate representation of the spirit or intention of the composer. The discovery of this spirit is left to the individual interpreter.

"Tradition is a plaster cast taken from life," he wrote in his *Entwurf einer neuen Ästhetik der Tonkunst* (1907), "which, in the course of many years, and after passing through the hands of innumerable artisans, leaves its resemblance to the original largely a matter of the imagination." Applying this principle, Busoni reconstructed and reinterpreted the works of others according to his concept of their essence. As a performer, he varied his interpretations with each performance and mood. His Bach and Liszt editions, and the works he published under his own name that are directly based on those of others—the *Fantasia Contrapuntistica* (the last, unfinished fugue from Bach's *The Art*

# FERRUCCIO BUSONI

*"After a quarter of a century . . .  
insufficient opportunity to judge"*

of The Fugue), the Sonatina Brevis (Bach's Small Fantasia and Fugue in D minor), and the Sonatina on Bizet's Carmen, to mention only three out of a dozen—constituted a direct frontal attack upon the *noli me tangere* attitude of the German traditionalists of his day.

**T**HE Bach transcriptions have become the only permanent addition to the American repertoire (what regular attender of piano recitals has not heard the Bach-Busoni Chaconne countless times), but the educational value of his editions has been generally overlooked. His edition of the Well-Tempered Clavier, now out of print, contains copious annotations and an appendix to Volume I that are invaluable as a guide for analysis and transcription, as well as for problems of technique and interpretation. His conception of the work as a whole, and his insight into the spirit of each individual prelude and fugue are the products of meticulous scholarship and creative genius.

The principle of musical essences also guided Busoni's spectacular career as a pianist. He showed an early disinclination toward orthodoxy in programming and interpretation. Growing, as he did, out of a thoroughly musical Italian environment—both his father, Ferdinand, a clarinetist, and his mother, Anna Weiss-Busoni, a pianist, were accomplished concert artists—he did not readily fall prey to it in adolescence. The piano interpretations of his mature years, though in the "grand manner," were lyric, spontaneous, and dynamically original. The middle section of Chopin's Raindrop Prelude, for example, he played in one continuous, finely-shaded crescendo, and he applied the same staggering dynamics to the bass octaves in the Polonaise in A flat. Not only did he feel impelled to re-create, as it were, the essence of a piece, but he tempered his emotional judgement with a thorough knowledge of the circumstances of its composition.

**H**E became the outstanding Liszt authority of his day, surpassing even the many active Liszt pupils as both interpreter and scholar. It was Busoni who brought about a Liszt revival at a time when performances of two or three works (particularly Liebestraum) had become so vulgarized as to repel most serious musicians.

The more his technique approached perfection, the more it became to him a prerequisite rather than an end in itself. His choice of a repertoire was almost picayune, and the respect he bore for each work made it impossible for him to rush a tempo or convert it into a mere showpiece. In his biography of Busoni, Edward Dent gives us an idea of the impact Busoni made on his audiences: "Those who heard Busoni play will remember vividly how under his hands the most complicated passages of Beethoven and Liszt seemed transformed into washes of pure colour, although one could not fail to be aware that every single note was accurately played and nothing smudged or blurred . . . . The greater works of Liszt, which minor pianists turn into mere displays of virtuosity because their technique is inadequate for anything beyond that,

often sounded strangely easy and simple when they were played by Busoni."

With the spread of his reputation as a concert pianist came an increased demand for his services as a teacher. Busoni's Berlin residence became a center for advanced pianists from all over the world. He was not a stern teacher, but he was an exacting one, guiding his pupils toward his ideal of freedom based on knowledge. He detested the petty restriction imposed upon him during his brief periods of teaching at conservatories, but his famous master classes and private lessons enabled him to lead his pupils toward an understanding of the spirit of an art work as he saw it. "This clarity of vision, which saw so far beyond the letter in which a composition was clothed, was a constant source of inspiration to those who were privileged to be his students," Augusta Cottlow, a pupil of Busoni, wrote in an article on his teaching methods. He served as friend and advisor not only to his students but also to a large and admiring circle of artists of all sorts. Jakob Wassermann, the author of *The World's Illusion*, said that he sent no manuscript to his publishers without Busoni's first having read it.

**T**AKing into consideration the amount of time consumed by these activities, as well as that devoted to his voluminous reading, writing, and research, it is a wonder that Busoni composed even the relatively modest number of works that he did. His range of interests left a marked effect on his compositions, for although a steady line of development may be traced through them, one finds frequent side-roads and experiments that grew out of the divergent influences to which he constantly subjected himself. Generally speaking, his creative development may be divided into two phases. The first, ending with a lapse of nearly a decade in his composing activity in the early nineties, produced a considerable amount of piano, orchestral, and chamber music, including the Konzertstück for Piano and Orchestra, which won him the first Rubinstein Prize for composition in 1890. Although infused with the quality of native Italian lyricism that was to characterize most of his later works, the early compositions are variously derivative of Mendelssohn, Schumann, and Brahms.

The style that is most individually Busoni's is that of the later period, of which the Piano Concerto (1906) is the first large-scale example. In it, he developed and refined his harmonic and orchestral treatment—above all, he reshaped his ideas into simpler and more concise forms, in a reaction against Romanticism. The years spent in analyzing and translating Bach have a telling effect, and, together with his love and understanding of Mozart, form an emotional and spiritual basis for his major works during the final years.

In his treatment of the piano, one can readily see the influence of Liszt, whom, in his own words, he "first misunderstood, then worshipped, then more calmly admired." Busoni's later orchestral works in particular are filled with an impatience with the medium, a pulsating desire to shake off the earthly and surmount the obstacles to the expression of his es-

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# Sadler's Wells Ballet Gives Premieres As Season Closes

ONE of the most impressive works of the Sadler's Wells Ballet, *Lac des Cygnes* was presented in its full length for the first time in New York on Oct. 20 and was repeated at the matinee of Oct. 22. Margot Fonteyn and Michael Somes were the central figures in the first performance, and were replaced by Beryl Grey and John Field at the matinée. Judging from the latter occasion, which this reviewer attended, the ballet will hold its own with either pair of dancers heading the cast.

New York has never seen the entire four acts of this ballet, though the San Francisco Opera Ballet presented the entire work, with choreography by William Christensen, on the West Coast a few years ago, and brought the production as far east as Chicago. It was impossible to comprehend the scope and homogeneity of the ballet from the morsels previously offered—the second act, under the title of *Swan Lake*; the third act, known as *The Magic Swan*; and the *pas de trois* from the first act. The original choreography by Marius Petipa, executed by Lev Ivanov a half century ago, was restaged for the Sadler's Wells company by Nikolai Sergueff. Upon the production rests the seal of work both reverent and intelligent on the part of the company. Leslie Hurry designed the sets, and the fact that at the matinee the third-act castle backdrop was missing and one from *The Sleeping Beauty* substituted did not lessen the effect as a whole. The orchestra was masterfully conducted by Constant Lambert, so that the beautifully wrought Tchaikovsky score itself sparkled and danced, complementing and underlining the action on the stage.

Because it is the framework from which bits and pieces have been snatched for presentation heretofore, the plot—or perhaps it should be called the formula—for the ballet should be outlined. Prince Siegfried, surprising the Queen of the Swans as she alights in a glade, learns that she is Odette, doomed by the wicked magician, Rothbart, to remain a swan, except between the hours of midnight and dawn, until she meets a man who will make her his wife. The Prince swears his love, but is in turn bewitched by the magician's daughter, Odile, who is sent before him in the guise of Odette. Realizing the she must die, the true Odette plunges into the lake, where the Prince, realizing he has been duped, joins her. The two lovers are seen reunited in another world.

This story provides everything that is needed for a ballet on the grand scale, including opportunities for peasant dances, a mazurka, a czardas, a Spanish dance, and any number of conventional solos and *pas de deux*, *trois*, and *quatre*. Perhaps the most charming interlude of all is the dance of the four Cygnets (in this case Anne Negus, Avril Navarre, Margaret Dale, and Nadia Nerlina), who were models of grace and perfection of precise timing and ensemble work.

Miss Grey danced the two roles of Odette and Odile with great distinction, and Mr. Field was a worthy partner. Miss Grey had a world of technical facility at her command. Every movement was clean, well defined, positive, and graceful. There was a breathtaking assurance in the 32 fouettés in the third act variation. She was at her best, in fact, in the brilliant, brittle role of Odile, with the flashing steps, and the bewitching aura of the magician's daughter. As Odette, her dramatic characterization was less impressive.

Mr. Field showed himself to be a fine dancer, and made the most of

his chances for leaps and entrechats, accomplishing every technical feat with aplomb and precision. He also made an affecting character of the Prince—not an easy achievement. Others in the matinée cast were June Brae, as the Prince's Mother; Paul Raymond, the Tutor; Leslie Edwards, Benno; Anne Heaton, a Peasant Girl; Alfred Rodrigues, Rothbart. The *pas de trois* was danced by Alexis Rassine, Pauline Clayden, and Violetta Elvin. The corps de ballet provided many moments of ensemble perfection.

As a curtain-closer, stretching the afternoon a little beyond comfortable bounds, Frederick Ashton's *Facade* was repeated. Truly British in its habit of constant understatement, the diverting work was expertly danced by a cast that included Moira Shearer and Mr. Ashton as the fantastic tango couple. Q. E.

## Miracle in the Gorbals

The second all-modern mixed bill of the Sadler's Wells Ballet, on Oct. 25 and 26, acquainted us with one of the most widely discussed items in the repertory, *Miracle in the Gorbals*, with choreography by Robert Helpmann, music by Arthur Bliss, and costumes and scenery by Edward Burra. The program also provided the first New York performances of *A Wedding Bouquet*, a tongue-in-cheek tidbit in which Constant Lambert recited prose by Gertrude Stein in synchronization with music by Lord Berners, who also designed the costumes and scenery; and *Apparitions*, a "ballet on romantic themes" based on a scenario of Mr. Lambert's devising, with handsome Cecil Beaton scenery and costumes, and a pastiche score of Liszt music, put together by Gordon Jacob.

*Miracle in the Gorbals* added to the growing evidence that the contemporary products of the Sadler's Wells company are considerably weaker than their restorations of such nineteenth-century masterpieces as *The Sleeping Beauty* and *Swan Lake*. Mr. Helpmann's ballet is intended to be a modern miracle play, set in the slums of Glasgow. On all important counts it fails to attain a stature comparable to the best modern works in the repertory of our own Ballet Theatre. Its evocation of low life and viciousness is largely a routine restatement of the fifteen-year-old Jooss Ballet conception of the way to dance about city life. The dramatic moments (and they are moments, rather than a single continuous plot-line) are achieved in terms of a pale vocabulary of movement, and suffer by comparison with the more convincing expressive movement we know on this side of the Atlantic, in the works of Antony Tudor and Martha Graham. The spiritual message of the story, which depicts the martyrdom of a Christ-like figure who sets out to reform the behavior of the slum denizens, is mawkish and overdrawn, and recalls the cloying sentiment of such revivalistic plays as *The Servant in the House* and *The Fool*. The dancing, however, was capable, within the limitations of the performers' opportunities, though Mr. Helpmann himself, as The Stranger, indulged in an unwholesome amount of attitudinizing.

*A Wedding Bouquet*, being concerned with considerably less than nothing, was a welcome contrast to the pretenses of *Miracle in the Gorbals*. Miss Stein's prose (or is it perhaps poetry?) is a cut below that of *Four Saints in Three Acts*, but it has its diverting spots, as when the Reader, describing a "rather equivocal character" known as Josephine, remarks, "Not in any lan-



Edward Mandinian

A passage from Robert Helpmann's *Miracle in the Gorbals*, a modern miracle play in ballet terms, of which the action is set in the modern slums of Glasgow

guage could this be written differently." The action, dealing in an indescribably oblique manner with a provincial wedding festivity in France, takes on an unreal mood through the dominating presence of Julia, an endearingly unbalanced creature whose behavior is always totally unpredictable. Moira Shearer accomplished the extraordinary feat of making this mad creature lovable, and in a way incredible, and her dancing had a deliberate ineptness that revealed a superb gift for dance humor. Everything else about the piece—the dancing, the music, the chi-chi decorations—evoked the lighthearted vacuity of Mayfair society in 1937, and seemed as quaint and démodé as a revival from the Gay Nineties.

*Apparitions*, a long and stylized romantic fantasy, has a plot close to the program notes of Berlioz' *Fantastic Symphony*—complete with lovesick poet, dream-woman at a ball, funeral procession, and final hideous caricature of the beloved. The main touch of novelty in the last section arose from the use of monk-like figures instead of witches as the participants in the unholy Sabbath. Margot Fonteyn made less of the central feminine part than she had of her earlier assignments, though of course she danced well. Her chief colleagues were Harold Turner, John Field, and Mr. Helpmann. Mr. Lambert conducted *Apparitions*, and Robert Irving the other two ballets. C. S.

## Checkmate and Job

The final novelties of the Sadler's Wells Ballet season at the Metropolitan Opera House were Ninette de Valois' ballets, *Checkmate* and *Job*, which had their American premieres on Nov. 2. The program was complete with Frederick Ashton's *Symphonies*.

*Checkmate* has a highly eclectic score by Arthur Bliss and effective décor and costumes by E. McKnight Kauffer. The brief prologue discloses two players, Love and Death, fighting for the lives of their subjects. The prologue curtain opens, and the chess-board itself is disclosed (not literally, thanks to the taste of Miss de Valois and Mr. Kauffer). A fierce battle begins, with clearly discernible references to actual chess moves in the choreography. The detail of the conflict is too complex to relate here; but the point of the ballet is the triumph of the Black Queen,

and the forces of death, over those of love. Miss de Valois points out clearly in the most dramatic passage of the work, the conflict between the Red Knight and the Black Queen, that love and chivalry are often powerless against ruthless hate and human ambition. The very love and gentleness of the Knight destroys him.

*Checkmate* abounds in highly interesting passages of movement. Miss de Valois has succeeded in capturing the grim and sinister atmosphere of her theme in dance terms rather than in pantomime. Only the stamping of the Castles and Knights and a few passages danced by the Pawns seem to be extraneous. The work is too long, however, and in a few places too literal. Beryl Grey danced the role of the Black Queen magnificently. But her role would be more impressive with less sword-waving and stabbing. And Leslie Edwards' moving portrayal of the Red King's pitiful attempt to escape the Black Players would be more touching if his agonies were less prolonged. These are only blemishes, it should be repeated, in a ballet that has a mature theme and tragic dignity of style.

The sensation of the evening was Miss Grey's performance as the evil Queen. Her movement was clean and brilliant, technically, and it had the dramatic power of a born actress. If England evolves a new style of dance drama, like those of Tudor and De Mille, Miss Grey may well come to occupy a place in the English dance world comparable to that held by Nora Kaye on this side of the ocean.

The music for *Checkmate* is slick and professionally competent, but emotionally hollow. Its borrowings from Rimsky-Korsakoff's *Scheherazade* are not so discreetly disguised as are Ravel's debts to the same work, in his ballet *Daphnis et Chloé*. Mr. Bliss uses a more dissonant idiom, and takes pains to throw in new material when the score gets perilously close to the Rimsky-Korsakoff music, but the listener is uncomfortably conscious of the derivation through long passages of the ballet.

*Job*, subtitled *A Masque for Dancing*, is a work of considerable importance in the history of English ballet. It was one of the first bal-

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# New Enthusiasm At Worcester Festival

By CECIL SMITH

**Worcester, Mass.** THE ninetieth Worcester Music Festival was presented by the Worcester County Music Association in Memorial Auditorium from Oct. 24 to 29. At so advanced an age the festival might normally be expected to show signs of decrepitude and decay; and in recent years it has. But this time the entire undertaking was suffused by a fresh enthusiasm, a lively rapport between the audience and the performers, and a conviction that the present and future are more important than the past.

The influence of Boris Goldovsky, appointed musical director of the festival after the death of Walter Howe last fall, was perhaps the most important single factor in the changed tone of the enterprise. Over the past year, he has been reshaping and refurbishing the chorus, in order to enable it to play a major role in the week's concerts. For the first time in many seasons, the entire membership of the chorus was required to pass through the screening process of preliminary auditions. An appreciable number of former members were asked not to continue, since their voices or their musicianship were not appropriate to the expanded program Mr. Goldovsky envisaged. New singers—for the most part younger ones—were added. When the auditions were over, Mr. Goldovsky possessed a chorus of only 250 instead of 350, but its technical expertise and improved tone quality fully compensated for the loss in numbers.

With these strengthened choral forces, Mr. Goldovsky was able to devote one evening—Oct. 27—to a thoroughly creditable performance of Verdi's *Manzoni Requiem* (given in memory of Mr. Howe), and to present, in other concerts, such attractive shorter works as the *Invocation to the Sun*, from Mozart's little-known opera, *King Thamos of Egypt*; and Vaughan Williams' cantata, *In Windsor Forest*, a set of four choral pieces drawn from the opera, *Sir John in Love*. With a chorus that was able to give an acceptable account of its music, the focus of the programs began to change; in future seasons, as the chorus inevitably becomes a more highly prized asset, the presentation of choral masterpieces will tend to become a central, rather than a peripheral, function of the festival. This development will provide a double benefit. Not only will the programs lose the opportunistic character their present mixed and hodge-podge arrangement gives them; they will also give Worcester people the feeling that they are contributing to the performances a share equal to that of the Philadelphia Orchestra and the other musicians imported from outside.

**B**UT these are still matters more of future potentiality than of present actuality. In general outline, the week's array of concerts looked much like those of other recent seasons. The opening night, an extra non-subscription item, was again a program of "familiar music." Alexander Hilsberg conducted the Philadelphia Orchestra (a Worcester festival fixture since 1942), and Joseph Battista was soloist in Liszt's *E flat Piano Concerto*. The second concert—the first of the four evening subscription events—on Oct. 25, brought Eugene Ormandy's first appearance of the week, and James Melton, tenor, as soloist. After a single unoccupied evening, the series continued on Oct. 27 with Mr. Gold-



Adrian Siegel  
Rehearsing Verdi's Requiem, at Worcester, Boris Goldovsky (second from left) discusses the interpretation with James Pease, Anna Kaskas, and Frances Yeend

ovsky's performance of the Verdi *Requiem*, in which Frances Yeend, Anna Kaskas, David Lloyd, and James Pease were the assisting vocalists. Bidu Sayao, Mr. Ormandy, and Mr. Goldovsky, along with the Philadelphia Orchestra and the chorus, shared the Oct. 28 bill—the annual Artist's Night, traditionally the dressiest and most formal occasion of the festival. More than three thousand children from the city and Worcester County attended the annual Saturday morning young people's concert on Oct. 29; Mr. Hilsberg conducted the orchestra, and Tom Glazer sang folk songs. The closing evening program of the festival, also on Oct. 29, gave Worcester its first opportunity to hear William Kapell play the Khachaturian Concerto with Mr. Ormandy and the orchestra.

Since I was unable to attend the first two concerts, I shall leave all further account of them to our Worcester representative, John F. Kyes, who will deal with them a few paragraphs hence. My baptism for the week was the Verdi *Requiem*. From the opening *Kyrie*, it was evident that Mr. Goldovsky and his energetic assistant, Sarah Caldwell, had done their preparatory task well. I was struck immediately by the unusually effective fusing of the massed choral tone. Seeking the reason for it, I noticed that the seating arrangement was highly unorthodox. Instead of remaining in traditional isolation from one another, the sexes were mixed in co-educational fashion. Further investigation, after the concert, revealed that Mr. Goldovsky had been experimenting with the plan of seating his chorus in mixed quarters. Each group of four singers thus represented the full chorus in minuscule; nobody could lean on his neighbor for support in singing his part, and the result was a performance in which each individual chorister sang confidently and contributed his full portion. Whether this arrangement would serve well in such a work as Bach's *B minor Mass*, in which the delineation of polyphonic lines by the separate parts is the chief need, remains to be seen; but for the majestic chordal sonorities of Verdi's music it was an ideal device.

**T**HE chorus was obviously in complete command of the score, and set a new standard for the Worcester Festival in matters of flexibility, precision of attack and release, and variety of dynamics and

nuance. If the other aspects of the performance had been equally impeccable, the performance would have been memorable instead of merely capable. But Mr. Goldovsky, however remarkable his gifts as a disciplinarian and administrator, was by no means an ideal interpreter of the Verdi score. Several of his tempos were too swift and efficient-sounding; he cared too little for breadth of vocal line and nicety of inflection; and he seemed unwilling to let the climaxes attain their whole glorious amplitude. Moreover, his one rehearsal with the Philadelphia Orchestra had not been sufficient to put him altogether at ease in the instrumental aspects of the performance. It is apparently impossible for the Philadelphia Orchestra to play badly, but on this occasion its achievement was routine and undistinguished.

The entire corps of soloists possessed voices smaller than Verdi's exigent writing presupposes, and the general impression they gave was one of taste and charm rather than dramatic intensity. The purity of Miss Yeend's tone and the exemplary placement of her voice, all the way up to high C—enabled her to give constant pleasure to the audience, but the part is not, fundamentally, suited to her lyric resources. Miss Kaskas sang with authoritative style and a warm texture in the middle and lower registers, but tended to drive her upper tones past the point at which they sounded most agreeable. Mr. Lloyd, always a perceptive artist, was overtaxed by the density of a part that requires a full-scale *spinto* tenor, and made me wonder seriously whether he is wise to accept assignments like this, and like Mahler's *Das Lied von der Erde*, last summer at Tanglewood. Mr. Pease was not at his best, for he was uncertain about his entrances in a number of places, and sang with a lack of tonal focus that often left the exact notes of his part largely undefined. In ensemble passages, the soloists sang together with musically unanimity; but the long and short of the whole matter is that musical intentions are not a substitute, in the Verdi *Requiem*, for vocal dimensions.

**T**HE attendance of 2,500 was smaller than for any of the other concerts. (The opening program of "familiar music" drew a near-capacity audience of 3,400, and the attendance at the other evening events hovered about 3,200.) In view of the desultory character of choral per-

formances in the past, this diminished interest was natural enough. The response of the audience, however, was a mixture of surprise and delight at the discovery that a choral work could be so presentably set forth, and the word-of-mouth enthusiasm of those who heard the concert is likely to be reflected in increased attendance at choral performances next year.

Miss Sayao, the guest artist whose presence fully justified the old-fashioned designation of Artist's Night on Oct. 28, sang two groups of arias with her usual deftness of delivery and charm of phrasing. Though *Susanna* is her usual role in Mozart's *The Marriage of Figaro*, she chose to undertake *Cherubino's* two arias—*Voi lo sapete*, and *Non so più*—even though her voice had none of the darker texture that is necessary to suggest that this music is sung by an adolescent boy. After this ill-advised start, she moved to more familiar and more effective territory with *Liu's* first-act aria, *Signore, ascolta*, from Puccini's *Turandot*, and, as an encore, *O mio babbino caro*, from the same composer's *Gianni Schicchi*. After the intermission she returned to sing most beautifully *The King of Thule* ballad and the *Jewel Song*, from Gounod's *Faust*.

The single contribution of the chorus was the excerpt from Mozart's *King Thamos in Egypt*, a rather conventional episode suggesting, in mood, but not equaling in quality, the intonations in *The Magic Flute*. To this unregenerate listener, the chief value of the music was the brief opportunity it gave to hear the rich, concentrated voice of Raymond Wolansky, a Boston baritone who would seem to be more than usually favored in the native quality and size of his tone.

Under Mr. Ormandy the Philadelphia Orchestra, which has never sounded more superb than it has this fall, played Beethoven's *Egmont Overture* (the only suggestion, thank goodness, of the overworked Goethe centennial repertoire in the Worcester lists) with effective dramatic tension, and presented Beethoven's *Seventh Symphony* in truly admirable fashion—urgently but without affectation, and with as perfect a balance of timbres as I can remember hearing. Ravel's *La Valse* finished the evening in scintillant fashion.

**E**VERYONE had a good time at the young people's concert. Mr. Hilsberg began the morning's affairs with portions of three standard works—the *Air*, from Bach's *Third Suite*, in D major; the second movement of Beethoven's *Eighth Symphony*; and the pizzicato scherzo from Tchaikovsky's *Fourth Symphony*—and the children listened with dutiful attention. Matters began to come nearer home when two well-prepared teenage pianists from Worcester—Leonard Hokanson and Elpidia Sarando—gave a creditable account of six movements from Saint-Saëns' *Carnival of the Animals*, with Gladys Tomajan as a gracious and skillful narrator who was wise enough not to talk too much. After Mr. Hilsberg had conducted Mr. Ormandy's arrangement of Johann Strauss' *Perpetual Motion*, the affable Tom Glazer came forward with his guitar to sing four American folk songs, with the young audience joining ardently in the refrains. Sousa's *Stars and Stripes Forever* sent the youngsters home *alla marcia*.

Mr. Kapell rose from his sickbed to play the Khachaturian Concerto in the final festival concert. There was nothing about his firmly controlled and broadly projected performance,

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# Lost In The Stars Commences Performances On Broadway

By JAMES HINTON, JR.

LOST in the Stars, a musical tragedy with a score by Kurt Weill and words by Maxwell Anderson, based on Alan Paton's novel, *Cry, the Beloved Country*, opened a Broadway run on Oct. 30 at the Music Box Theatre. The production, under the auspices of the Playwright's Company, is staged by Rouven Mamoulian, with Todd Duncan, who returned from a concert tour of Australia to appear in the leading singing role, and Leslie Banks sharing featured billing.

In his novel, Mr. Paton wrote with strength and integrity about the conflict of Negroes and whites in South Africa. The core utilized by Mr. Anderson and Mr. Weill is the story of Stephen Kumalo, a Negro Anglican minister whose son, having gone to Johannesburg and fallen among evil companions, in a moment of criminal terror kills the racially tolerant son of an intolerant planter. The planter's prejudice dissolves in his final empathetic acceptance of the minister whose son has been executed.

Mr. Anderson has made both more and less of this theme than it deserves. Disdaining to begin in *medias res*, he has treated the involved narrative episodically and with a heavy hand, thus providing Mr. Weill with numerous opportunities for choral commentary and interpolated songs, but with few for music that might advance or heighten the action. The development is all expository until a germ of dramatic conflict develops just before intermission; and there is no solid impact until the trial scene, midway in the second act. The characters, particularly the whites, are incompletely drawn, and the lines they are required to sing and speak—most of which Mr. Anderson seems to have written in collaboration with the ghosts of Colley Cibber, Robert W. Service, and his own earlier plays—are downright embarrassing in their pseudo-poetic diction.

Under the circumstances, it is hardly surprising that Mr. Weill's melancholy score is distinguished mainly by the technical adroitness he has repeatedly demonstrated. The choral passages—which Mr. Mamoulian has staged in the tradition of ultra-stylized, over-choreographed groupings—are skillfully written, and the composer has made effective use of percussive cross-rhythms in his twelve-man, violin-less orchestra, conducted competently by Maurice Levine. The songs given to Mr. Duncan (who in addition to singing beautifully, presents—against the overwhelming odds of Mr. Anderson's play—a sympathetic and unaffected characterization) suffer from a lack of interesting melodic material. Perhaps the best song, and certainly one of the best presented, is *Trouble Man*, sung by Inez Matthews, as the errant son's common-law wife. Who'll Buy, a torchy bit sung by Sheila Guyse, is danced by Lavern French and Mabel Hart. As the chorus leader, Frank Roane, winner of the 1949 American Theatre Wing concert award, sings with sonorous effectiveness. The panoramic sets were designed by George Jenkins, and Horace Armistead painted the Johannesburg backdrop.

## New Haven Symphony Begins Its 56th Season

NEW HAVEN, CONN. — The New Haven Symphony's first concert of its 56th season was given in Woolsey Hall on Oct. 11. Hugo Kortschak conducted, for the only time this season, and Paul Makovsky was soloist.



George Karger-Pix

In *Lost in the Stars*: Todd Duncan, against the Johannesburg skyscrapers

## Philadelphia La Scala Begins Fall Opera Season

PHILADELPHIA.—The Philadelphia opera season was launched on Oct. 13, when the Philadelphia La Scala Opera Company presented Bizet's *Carmen*. Bruna Castagna gave a vivid impersonation of the title role; Norman Kelley sang very well as Don José; Virginia Housey made a promising debut as Micaela; and George Chalpiski provided a dramatic Escamillo. Others in the cast were Geraldine Sloan, Rose Marrone, William Van Zandt, and John Rossi. Giuseppe Bamboeschek conducted.

On Oct. 27, the company staged Verdi's *Rigoletto*, amid an atmosphere of "the show must go on," for Dr. A. Victor Pelosi, general manager of the opera, had died a few days before, less than a year after his brother, Francesco Pelosi, founder of the organization. Cesare Bardelli, in the title role; Adelaide Bishop, making her debut with the company as Gilda; and Rudolph Petrik, as the Duke of Mantua, all contributed toward making it a moving performance. The cast was completed by Nino Ruisi, Catherine Taylor, Berenice Fontayne, Eleanor Knapp, and Victor Tatozzi. Mr. Bamboeschek conducted.

The Philadelphia Orchestra, conducted by Eugene Ormandy, presented a Goethe Bicentennial program on Oct. 14 and 15. Beethoven's incidental music to Goethe's *Egmont* was given its first Philadelphia performance, with Theodora Brandon, soprano, as soloist in *Clärchen's* two songs—*Die Trommel Gerühret*, and *Freudvoll und Leidvoll*—and Richard Hale as narrator between the musical sections. After the intermission came Liszt's *Faust Symphony*, with David Lloyd, tenor, and the Goethe Festival Chorus, under Robert Godsal.

The third pair of subscription concerts of the orchestra, on Oct. 21 and 22, was marked by the first Philadelphia performance, in 42 years, of Mendelssohn's First Piano Concerto, with Ania Dorfmann as soloist. The program opened with Paul Creston's Second Symphony—"An apotheosis of the two foundations of all music—song and dance." Honegger's *Pastorale d'Été* (1920) was given its first local reading, and the concluding

works were Ibert's *Escales* and Ravel's *La Valse*.

The New England Opera Company's production of Rossini's *The Turk in Italy* was the first event in the Emma Feldman series, on Oct. 20. Boris Goldovsky conducted the competent cast and orchestra. The Drama Opera Company presented the first of three operas scheduled for the season on Oct. 24, at the Academy of Music. The work was Offenbach's *The Tales of Hoffman*, in an English translation, with Joseph Lipscomb, Mildred Hill, Dorothy Candee, Barbara Ann Webb, Carrie Glover, Joel Garnet Bray, Leslie McCready, Holton Hackett, and William Smith as members of the cast. Henri Elkan conducted. JANE L. DIEDERICH

## National Orchestra Planned in Scotland

GLASGOW.—Concert management in Glasgow and Edinburgh have joined forces in an attempt to create a permanent national orchestra, using the best players from both cities, for appearances at the annual Edinburgh Festival. Meanwhile, the reconstituted Scottish Orchestra, of Glasgow, began a six months' season, in October, under the direction of Walter Süsskind. Playing in Glasgow and Edinburgh, it has already achieved a higher standard of performance than that reached by previous local ensembles. Its first programs were distinguished by Béla Bartók's *Concerto for Orchestra*.

The Saltire Society presented a program of songs by George Francis Scott in Glasgow recently, with Joan Alexander, soprano; John Tainish, tenor; and William Noble, baritone; as participants. Ailie Cullen was the accompanist.

LESLIE GREENLEES

## Mazer Begins Season Of Wheeling Symphony

WHEELING, W. VA.—The 21st season of the Wheeling Symphony was launched in the Capitol Theatre on Oct. 20, with a program, conducted by Henry Mazer, that included works by Berlioz, Beethoven, Falla, and Moussorgsky. The change of locale from the smaller Virginia Theater, which the symphony had outgrown, to the larger and more luxurious Capitol seemed definitely justified, for at least 600 more people attended the initial concert than could have been accommodated before the change.

The Columbus Boy Choir, directed by Herbert Huffman, opened the 1949-50 season when they gave the first program in the Fine Arts Guild series, on Oct. 5. The program included Benjamin Britten's *Ceremony of Carols*, Mozart's *Bastien et Bastienne*, and works by Jacob Handl, Lotti, and Pergolesi. Donald Bryant, accompanist for the choir, also presented a group of piano pieces. The Zou Hastings Frazier Memorial series began with the Wagner-Snowdon production of *Cavalleria Rusticana* and *Pagliacci*, given in the Capitol Theatre on Oct. 12.

MONTANA X. MENARD

## ISCM Plans To Present Three Concerts in Season

The United States section of the International Society for Contemporary Music will present three concerts during its 1949-50 season, in addition to two intimate concerts with discussions by the forum group. An all-Schönberg program at the Museum of Modern Art will open the season on Nov. 23. Dimitri Mitropoulos, Edward Steuermann, Mack Harrell, Louis Krasner, the Galimir Quartet, the Juilliard Quartet, and the New Music Quartet will participate in concerts during the season. Henry Colbert is the new manager of the society's concerts.

## Los Angeles Group Offers Schönberg Local Premiere

LOS ANGELES.—The Los Angeles Chamber Symphony opened its season of four concerts on Oct. 23, in Wilshire Ebell Theater. Harold Byrns conducted, and Barbara Whitney Shik, harpist, was guest artist. Interest centered on the first local performance of Schönberg's Chamber Symphony No. 1, played in its original version for fifteen instruments. Mr. Byrns gave the long and turgid score—written in 1906, and bridging the gap between the composer's early Wagnerian period and his later twelve-tone style—a clear and expressive reading. Mr. Schönberg made one of his rare public appearances at this concert, and was presented with a handsomely bound volume from the mayor of Vienna, declaring him an honorary citizen of the city where he was once told: "Even if you were Mozart you would have to get out."

The remainder of the program brought the world premiere of a concerto for harp and chamber orchestra, by Berthold Goldschmidt, a German composer now living in London. The work aims to present scenes of the English countryside, but is of academic interest only. Mozart's *Serenata Notturna*, K. 239; Bach's Suite No. 1, in C major; and the Los Angeles premiere of Ibert's *Capriccio* completed the program.

In honor of the 75th birthday of Charles Ives, the *Evenings on the Roof* program, on Oct. 17, was devoted exclusively to music by that composer. Marni Nixon, soprano, with Frances Mullen at the piano, sang eight songs; Sol Babitz and Andre Previn offered the Sonata.

## Chattanooga Lists Orchestra Soloists

CHATTANOOGA, TENN.—The Chattanooga Symphony will begin its seventh season—its first under the musical direction of Joseph Haworth—with a concert at the Chattanooga High School Auditorium on Nov. 7. William Kapell, pianist, is scheduled to appear with the orchestra on Nov. 28; Mr. Haworth will present a Pope concert on Jan. 16; Suzy Morris, soprano, will be the soloist on Feb. 27; and Rafael Druian, violinist, will be heard in the final program of the season, on May 1. A performance of Verdi's *Manzoni Requiem* will be given in Memorial Auditorium on March 14, with Frances Paige, soprano; Eunice Alberts, contralto; Gabor Carelli, tenor; Norman Scott, bass; and the Chattanooga Civic Chorus. Mr. Haworth has also planned three pairs of children's concerts, one or more out-of-town performances, and the organization of a training orchestra.

## Northwest Sinfonietta Completes Four-State Tour

MINNEAPOLIS.—The Northwest Sinfonietta, conducted by Henry Denecke, recently completed a tour of Minnesota, North Dakota, South Dakota, and Wisconsin, under the direction of the University of Minnesota Concert and Lecture Service. Clinics for instrumentalists were held in local schools on the afternoons preceding the concerts. The organization is an unsponsored, co-operative enterprise; made up of members of the Minneapolis Symphony. The tour repertoire included the Overture to Mozart's *The Impresario*, Beethoven's Six Contredances, Prokofieff's Classical Symphony, Faure's Pavane, Pierne's March of the Little Tin Soldiers, Johann Strauss' Accelerations, and selections from Rodgers' Oklahoma!

# Native Opera Enters Mexican Repertoire

Mexico, D. F.

FOR three years now the National Institute of Fine Arts, a semi-autonomous organization within the Ministry of Education, has presented a short annual season of opera productions by the *Opera de Bellas Artes*. In that time the institute has tried to develop Mexican elements, stressing the contributions made by native singers, conductors, designers, and stage directors. As it widens its repertoire, it also hopes to enlarge its repertoire of operas by Mexican composers.

In the season recently ended, the *Opera de Bellas Artes* successfully produced one such work, *Tata Vasco*, by Miguel Bernal Jiménez. About ten years old, the opera has been staged here and elsewhere, but is new to this company's repertoire. *Tata Vasco*, best described as a symphonic drama, has for its central character Don Vasco de Quiroga, a Spanish priest who came as a missionary to Mexico shortly after its conquest by Cortez. The juxtaposition of religious and primitive themes has given the composer an opportunity to write spectacular choral and dance music, using as materials Gregorian chant, religious regional airs, and dance tunes from the colonial period.

The composer conducted the performances effectively, and impressive contributions were made by Fernando Wagner, the stage director; Julio Prieto, the scene designer; and Marcelo Torreblanca, the choreographer. Of the large cast, outstanding performances were given by Gilberto Cerdá, baritone, in the title role; Celia García, soprano, as Coruja, daughter of an Indian king; José F. Sanchez, tenor, as Ticatame, an Indian prince; and Ignacio Rufino, bass, as Petamuti, a sorcerer. *Tata Vasco* had to be given four presentations, one of which was broadcast, instead of the scheduled two.

THREE other operas were offered this season—Boito's *Mefistofele*, held over from last season; Montemezzi's *L'Amore dei Tre Re*; and Humperdinck's *Hansel and Gretel*. Performances of *Mefistofele* retained their virtues of last year, with Luis Sandi conducting and Roberto Silva singing the title role. Irma González was Marguerite, and Miss García was Helen of Troy. Mr. Sandi also conducted *L'Amore dei Tre Re*, this year's least successful presentation. Interest was centered on the Fiora of the promising Rosa Rodriguez, a young singer with a big voice, and the fine Archibaldo of Mr. Silva. *Hansel and Gretel*, sung in an excellent Spanish translation, won a more favorable response from audiences, and received two additional performances. José Ives Limantour conducted a smooth and lively presentation, in which Miss Gonzalez and Oralía Domínguez sang the leading parts. Other roles were ably handled by Mr. Cerdá, the Father; Rosita Rimoch, the Mother; Concepcion de los Santos, the Witch; and Guadalupe Pérez Arias, the Dew Fairy. For all the operas, Mr. Wagner was the stage director and Mr. Prieto the scene designer. Sergio Unger was the choreographer for *Hansel and Gretel*.

Vladimir Golschmann conducted the



A scene from Miguel Bernal Jiménez's opera, *Tata Vasco*, as presented by the *Opera de Bellas Artes*, in Mexico City, as a gesture toward the inclusion of native works in the repertoire. Ignacio Rufino, bass, is on stage as Petamuti, the Indian sorcerer, before Julio Prieto's stage design for the pagan altar

Sinfónica Mexicana in two concerts of Beethoven programs, confirming the excellent impression he made here several years ago as guest conductor of the now extinct *Orquesta Sinfónica de Mexico*. In the first concert he presented the *Egmont Overture*, the *Seventh Symphony*, and the *Violin Concerto*, with Ruggiero Ricci as soloist. The second program included the *Coriolanus Overture*, the *First Symphony*, and the *Fifth Symphony*.

Two concerts, each including a symphony and two piano concertos, were played by the *Orquesta Filarmónica* at the *Palacio Chino* under the direction of Reginald Stewart, with Sigi Weissenberg as piano soloist. The first program included Tchaikovsky's *Fifth Symphony*, Mozart's *Concerto in A major*, and Rachmaninoff's *Second Concerto*; the second offered Beethoven's *Fifth*

Symphony and *Third Concerto* and Chopin's *First Concerto*. Lack of sufficient rehearsals marred the orchestral performances, but the pianist's success with the audience was unusual on both occasions.

Henry Szering, now a Mexican citizen, played six violin concertos on two programs, assisted by the *Orquesta Filarmónica*, this time with José Vasquez as conductor. Concertos by Bach, Beethoven, and Brahms were performed in one program, and concertos by Mozart, Mendelssohn, and Paganini in the other. Mr. Szering's playing seemed uncommonly mature and gifted.

THE *Orquesta Sinfónica Nacional* has also had soloists on two recent concerts. In one, Yara Bernette gave memorable readings of Chopin's *First Piano Concerto* and Beethoven's

*Emperor Concerto*, with Raul La-vista conducting. The second program presented Pia Sebastiani both as piano soloist (in Mozart and Grieg concertos) and as a composer, when Mr. Vasquez conducted her *Estampa*.

For its annual summer season of eight concerts the *Orquesta Sinfónica de la Universidad* engaged three Americans as guest conductors—John Randolph Jones, Leslie Hodge, and Benjamin Swalin. The series' regular conductors were Mr. Vasquez and José Rocabruna.

Other recent concert series included six programs sponsored by the Society to Perpetuate the name of Manuel Ponce, six programs presented by the Sociedad de Música de Camara, and six programs in which the Hungarian Quartet played all the Beethoven string quartets. Alicia Urruela joined the Gonzalez String Quartet for a fine performance of Shostakovich's *Piano Quintet* on one of the ensemble's recent programs. Three recitals by a group of local artists honored their colleague, Julian Carrillo, with performances of his compositions, including the experimental works illustrating his theory of fractional tones, known as Sonido 13. These compositions require a specially built piano for performance.

Two recitals each were given by Szymon Goldberg and by some of the orchestral soloists previously mentioned—Sigi Weissenberg, Yara Bernette, and Pia Sebastiani. Special mention must be made of a recital of Mexican piano music played by Miguel García Mora—believed to be the first program of its kind in this country. The composers represented included Ricardo Castra, Manuel Ponce, Alfredo Carrasco, José Rolón, Carlos Chávez, Eduardo Hernández Moncada, and Blas Galindo. Four of the works were performed for the first time on this occasion.

SOLomon KAHAN

## Long Trust Gives Opera Buffa Evening

By ROBERT SABIN

A DELIGHTFUL evening of opera buffa was given by the Kathryn Turney Long Trust, under the sponsorship of the Metropolitan Opera Guild, in the Juilliard School of Music Concert Hall on Oct. 27. The program was made up of Rossini's *La Cambiale di Matrimonio*, his first opera, produced in 1810; Offenbach's *Monsieur Choufleur*, produced in 1861; and Kurt Weill's *The Shah Has His Photograph Taken*, produced in Germany in 1928.

Kathryn Turney Long was a member of the Metropolitan Opera Guild's first board, and vice-chairman of the guild at the time of her death in 1942. She left most of her estate "to foster and encourage the continuance, growth and improvement of the performance in the United States of grand opera." The Trust has given full tuition scholarships to students; individual scholarships for training in special operatic roles to junior artists of the Metropolitan Opera; and twenty-seven scholarships for the study of choral music. In the spring of 1949, the Kathryn Turney Long Opera Courses were organized. They provide two six-week periods of vocal, dramatic, and language training to young artists, without charge. This evening of opera buffa was the first public demonstration of the work that has been done. Mrs. August Belmont, one of the trustees of the fund, addressed the audience, and introduced Max Rudolf, administrative director of the

opera courses, and Dino Yannopoulos, who staged the three operas.

Offenbach's delicious satire of grand opera was the hit of the evening. The ways in which Mr. Yannopoulos "adapted" the original remain a matter of doubt, but Lawrence Weber, as Stuart Offenbach, narrator of the plot and master of ceremonies, played his role so well that even the contemporary allusions and quips did not jar the listener. The narration was in English, but the singing was in French. The libretto is ingenious. Monsieur Choufleur has invited all Paris to hear the celebrated opera stars Sontag, Rubini, and Tamburini at his home. When the artists scorn his invitation, his daughter saves the day by calling in her lover, Chrysodule Babylas, who is a tenor, a bassoonist, and a composer. He coaches Ernestine and her father to impersonate the famous soprano and baritone, and he himself impersonates Rubini. They solve the language problem by adding final a's and o's to French words, with hysterically funny results. Offenbach knew the tricks of the grand opera trade so well that his satire is always pointed. Both Verdi and Gounod are subjected to merciless ribbing; and the mannerisms of singers, in holding high tones, interpolating cadenzas and otherwise flaunting themselves, are beautifully captured.

THE cast was uniformly excellent. Denis Harbour, in the title role; Lois Hunt, as Ernestine; and Paul Franke, as Chrysodule, sang the techni-

cally difficult trios, duets and solos, brilliantly. Lawrence Davidson made the Belgian butler, Petermann, a striking comic figure. And the singers in the lesser roles all contributed to the merriment of the piece. Tibor Kozma conducted the work expertly, and Robin Lacy's scenery was tasteful. Monsieur Choufleur is a minor masterpiece. We should hear it again, and soon.

The most astounding thing about *La Cambiale di Matrimonio* is the expertise of its workmanship. At eighteen, Rossini was writing as well as he did at twenty-four, when he produced *Il Barbiere di Siviglia*. Unfortunately this little gem was poorly directed and poorly sung. The producers had made the fatal mistake (often encountered at the Metropolitan Opera itself) of assuming that the way to make classic opera buffa amusing to a modern audience is to clown it. On the contrary, the comedy is inherent in the music, which should be sung with the utmost finish and beauty of style. A slapstick approach to the acting invalidates the musical wit of the score.

The story is the merest thread. Tobias Mill, an English merchant, tries to marry off his daughter, Fanny, to Slook, his Canadian business part-

(Continued on page 37)

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MUSICAL AMERICA

# MEPHISTO'S MUSINGS



## Shostakovich on America

When Dimitri Shostakovich returned to Russia after his brief visit to the United States last March, as delegate to the Congress in Defense of Peace, held at the Waldorf-Astoria for three turbulent days, he set down some of his impressions of this country in the Russian magazine, *Sovietskaya Musika*. Some passages in the article, which appeared in translation in one of Virgil Thomson's columns in the Sunday New York *Herald Tribune*, are worth putting on the record.

"We took the day after the conclusion of the congress," he says, "to do some sightseeing in New York. Of course, going all over such a huge city in one day was not possible. My impression of it was, therefore, most cursory and superficial. The city overwhelms one by its bigness, its noise and the feverish pace of its life. People dash about as if in a state of frenzy; everybody is rushing somewhere, pushing, shouting. The architecture is devoid of any striving toward beauty and proportion of forms. Everything is subordinated to constructivism and utility. And even if there are a few fine buildings in the city, they cannot be properly seen because of their great height. It is impossible to find a convenient spot from which to view them unless you climb to the roof of some skyscraper that is still higher, and this is what we actually did. Perhaps my strongest impression of New York was a view of the city from the 102nd floor of the Empire State Building. But even more striking in my memory is the extraordinarily interesting sound, a sort of drawn-out rumble, highly varied in timbre, which reaches up to this great height from the streets and squares.

"I wanted to buy a few records of Stravinsky's music. In not a single gramophone store on Broadway did the salesmen know the name of this composer, asking me to find it in the catalogue. But ask them about jazz and they will show the most thorough knowledge of the subject, in all its minute details, including information on the most intimate facts of the personal lives of jazz composers and performers.

"On March 28 we attended a very good concert of the Juilliard String Quartet in the Times Hall. This quartet, made up of young

musicians, has been in existence only three years. They devoted two concerts to quartets of Béla Bartók, who died in New York in 1945, as I was told, literally of malnutrition and in terrible straits. Performed that evening were Béla Bartók's First (1907), Fourth (1928) and Sixth (1939) Quartets. I did not like the Fourth Quartet, but liked the Sixth Quartet very much, indeed. This is a good work by a first-class master. The young members of the ensemble played excellently, and I was very pleased with this evening."

Of a Philharmonic concert in Carnegie Hall Mr. Shostakovich gives the following account:

"The first part was made up of works by contemporary composers. The first was a Tragic Overture by the young Polish composer Andrey Panufnik, a programmatic composition inspired by the tragic events of the period of the German occupation of Poland.

"Following this was a piece called Wheat Field at Noon by Virgil Thomson, an American composer and a fairly well-known music critic. This is a very bad piece of work constructed on the twelve-tone atonal basis and is absolutely void of artistic content or meaning. Though having pretensions to be programmatic, it is schematic to the last degree, something in the nature of a theme with variations in the form of perpetual canons. The basic trick invented by Thomson is the building of every new variation on the bass voice of the preceding one. The result is an empty play of sounds which is most unpleasant to the ear. It must be stated that the audience appraised this novelty at its true value. Despite all the efforts of Stokowski, who made meaningful passes at the public to indicate that the author was present at the concert, Thomson's piece had no success whatever. Instead of applause one heard some strange buzzing. This is the way, it turns out, that Americans express their displeasure.

"Things went better after that: we heard the Violin Concerto of Sibelius. The good violinist John Corigliano was the soloist. He gave an excellent rendition of the concerto and had a great success.

"The next item on the program, which concluded the first part, was

"A few words here about the setting in which the concert took place. Carnegie Hall is very big in size, but it lacks beauty. I was much surprised to see the audience wearing their hats and coats or holding them on their knees—this despite the heat and the availability of a check room. When I saw this sight I recalled our concert halls. A veteran concert-goer, myself, I always feel a certain excitement when I enter a concert hall. Even during the war years, when our halls were not heated, I never permitted myself to walk in wearing a coat. So when I entered Carnegie Hall, the sight of the audience wearing or holding its wraps made an impression on me that was most unpleasant."

## Another Anniversary

Having printed in our last issue a shrewish editorial objecting to the current mania for celebrating centennials, semi-centennials, and bicentennials of the birth and death dates of composers, we should like to recommend the observance of a quadricentennial in 1950. On Feb. 3, 1550, Orazio Vecchi was born in Modena, Italy, and for more than 350 of the 400 years since then his music has been all but unknown. He deserves to be brought back into public view because his madrigal comedy, *L'Amfiparnaso*, was both one of the immediate predecessors of the seventeenth-century operatic form and one of the most delightful instances of the widespread use, in the sixteenth century, of polyphonic choral music as an adjunct of dramatic and quasi-dramatic performances. In Modena, a Vecchi festival will be given next spring, with concerts of the composer's secular and sacred music and a commemorative address by the contemporary Italian composer, Ildebrando Pizzetti. In our own country it is more to the point to signalize the anniversary of Vecchi than that of Bach. Bach's music would be presented anyway, and Vecchi's, if we may judge from the record of the past 350 years, would not.

## Delay At The Altar

Until a week before the date, Michael Field, of the Appleton and Field piano duo, expected to marry Frances Brown on Sept. 23. Suddenly the ceremony was postponed, but until just now we never knew why. Six months ago, Vera Appleton had bought a pair of South Pacific tickets for herself and her partner. When she thought to examine them, she found that they were for Sept. 23. The ticket situation for South Pacific being what it is, the wedding naturally had to be moved to another evening. A man can get married any day.

## Filmed Rigoletto

We recommend the new film version of *Rigoletto*, as an object lesson, to any remaining traditionalists who still imagine that an operatic performance can be transferred from the stage to the screen without sweeping revisions of the techniques of acting and presentation. From the relatively remote vantage-point of a seat in a large opera house, Tito Gobbi's extravagances of movement, gesture, and



facial expression would probably seem effective and appropriate in scale. But in the intimacy of close-ups, his *Rigoletto* is mugged to the point of absurdity, and his fierce determination to act every minute of the time makes him seem on the point of devouring the scenery and props. Not since Pearl White gnawed the back of her hand as she saw probable death bearing down upon her in *The Perils of Pauline* has such grotesque, gauche overacting been photographed and exhibited seriously. Add to this a sound-track that is recorded at a nearly perpetual fortissimo, and you have as complete an example of artistic elephantiasis as has yet reached the musical screen.

A further oddity in the cinema *Rigoletto* is the visual presence of Marcella Govoni as a svelte substitute for the overweight Lina Pagliughi, whose brilliant singing would be more effective if it were synchronized with the movements of Miss Govoni's lips. Let the Metropolitan, which dreams of making operatic moving pictures, observe this unappetizing display, and learn what not to do.

## Fraternal Podium

The Youngstown Symphony is the only orchestra in America, and perhaps in the world, that is conducted by two brothers. For twenty years, Carmine and Michael Ficocelli have shared the podium amicably. Sometimes a concert is directed by one brother; sometimes by the other; and sometimes by both. This partitioning of duties was interrupted only during the war, when Carmine entered the armed services, while Michael remained behind to conduct the orchestra in the OWI film, *City of Steel*, showing scenes of the Youngstown steel mills. Both brothers began their musical careers as violinists, and both subsequently spent several summers at Tanglewood, studying conducting with Serge Koussevitzky.

## Inadvertent Extra

If you look fast when the Eagle-Lion film, *Port of New York*, is released, you may catch a glimpse of Ezio Pinza. One day last summer, when the camera crew was on location on East Sixty-first Street, Mr. Pinza walked within camera range before he realized that the lens was focussed on him by sheer accident, as it trailed K. T. Stevens up the street. Mr. Pinza will receive neither salary nor billing.



# ORCHESTRA CONCERTS

## Stokowski Introduces Miaskovsky's Slavic Rhapsody

New York Philharmonic-Symphony. Leopold Stokowski conducting. Carnegie Hall, Oct. 20:

Slavic Rhapsody, Op. 71.... Miaskovsky (First performance in America) Symphony No. 3, B minor, Op. 42, Ilya Mourometz.... Glière orchestra.... Mozart Notturo, K. 286, for four Death and Transfiguration.... Strauss

Except for Mozart's charming little nocturne for four orchestras, this entire program was one long series of loud noises. Having excavated Glière's Ilya Mourometz, a bloated score full of borrowings from Wagner, Rimsky-Korsakoff and others, Mr. Stokowski proceeded to introduce it with another work, equally noisy and banal, but fortunately much briefer. Despite its use of Slavic themes of the sixteenth century, Miaskovsky's overture-fantasy has little folk coloring. It is thickly written and padded with climaxes that rival those of the Glière symphony in harmonic triteness. Although this Slavic Rhapsody had its Russian premiere as recently as 1947, it is as old-fashioned as Ilya Mourometz, which was completed in 1902.

Had Mr. Stokowski given us a symphony by Raff, historical interest would have palliated our sufferings at its commonplaces. But Glière's work is too recent to have even that claim to performance. Parts of it sound like caricatures of *Götterdämmerung*; it is replete with Rimsky-Korsakoff's devices of scoring; and it has an amusing section that sounds exactly like Scriabin. But its ingenuity comes to no point. The copious cuts made by Mr. Stokowski were of no help in lightening the mass. To paraphrase Mr. Churchill: never has so little been said with so much.

After the orgies of sound on the first half of the program, it is small wonder that Mozart's exquisite Nocturne was carelessly played. The echo effects were successful, thanks to the superb acoustics of Carnegie Hall. Strauss' Death and Transfiguration is one of his weaker tone poems, but it has never sounded more impressive than by contrast with the Glière and

Miaskovsky works. Mr. Stokowski's exaggerations and his neglect of the composer's markings (as at the opening, where the flute figure which answers the strings so poignantly was practically inaudible) were partially offset by the dramatic sweep of the performance. But the orchestra still sounded coarse, overdriven, and badly balanced. R.S.

## First Young People's Concert Includes New Dubensky Piece

The novelty in the first of the New York Philharmonic-Symphony's Elementary Series of the Young People's Concerts, conducted by Igor Buketoff, regular conductor of the Fort Wayne Symphony, at Town Hall on Oct. 22, at 11:00, was Arcady Dubensky's *An Overture on Children's Names*. Four names are given musical signatures, and the audience is encouraged to keep count of the number of times each is repeated; the piece is based on a book, still in manuscript, by Rose Corigliano, wife of the concertmaster of the orchestra. Mr. Dubensky is a member of the second violin section. The program also included *The Story of Ferdinand*, with Frederick O'Neal as narrator, and with John Corigliano, concertmaster; William Lincer, viola; Leonard Rose, cello; and Theodore Cella, harp, as soloists.

N.P.

## Little Orchestra Society Opens Third Season of Concerts

Little Orchestra Society. Thomas K. Scherman, conductor. Pierre Luboshutz and Genia Nemenoff, duopianists. Town Hall, Oct. 24:

Music for Strings, Percussion and Celesta..... Béla Bartók Concerto in F major for Two Pianos..... C. P. E. Bach (First time in New York) Octet, Op. 103, for oboes, clarinets, bassoons and horns..... Beethoven Concerto for Two Pianos..... Bohuslav Martinu

Mr. Scherman has made his orchestra indispensable in our musical life by the simple formula of playing distinguished and unacknowledged works

brilliantly. Kabalevsky's tawdry sonata, one of the most worthless pieces in the current repertoire, tempted Mr. Weissenberg to play more rapidly and heavily than he could, with complete control and musical meaning. But he had interpreted the Rachmaninoff preludes with exactly the right mood of nostalgia, and with subtle colorings of touch and pedal. His performances of them revealed a romanticist to the manner born. R.S.

by composers of all periods (including the present), with the assistance of excellent soloists. There were some ticklish moments in the Bartók; and the Martinu music was muddily played by the orchestra, in contrast to the meticulous performance by the soloists. But the spirit was fresh, and one was happy to hear the scores, even in far from perfect interpretations.

The gem of the program was Beethoven's Octet, composed during his last year in Bonn, 1792, but not published until after his death in 1834 (which accounts for its late opus number). It was vigorously performed by Bruno Labate and Jerome Roth, oboes; Anthony Gigliotti and Jack Kreiselman, clarinets; Bernard Garfield and Sabatino Masucci, bassoons; and Anthony Miranda and Raymond Alonje, horns. Not only does the music disclose a profound understanding of woodwind scoring, but it is full of fascinating anticipations of the later Beethoven, notably in the foreshadowing of the scherzo of the Ninth Symphony in the menuetto. The terrifying range and rapidity demanded of the horn players points to Strauss and Mahler. Mr. Miranda and Mr. Alonje attacked their parts bravely, and came through with honor, if not unscathed.

Mr. Luboshutz and Miss Nemenoff performed the Martinu Concerto brilliantly. The solo cadenzas, with their titillating color chords, were skillfully blended, and the rhythmic drive of the first and last movements was excitingly conveyed. The work is not first-rate Martinu, but it is eminently entertaining. The Carl Philipp Emanuel Bach Concerto did not come to life, despite the noble line of its slow movement and its constant harmonic surprises. Bartók's Music for Strings, Percussion and Celesta is already a classic. Mr. Scherman was most successful in the first movement, in which he kept the marvelous texture of the counterpoint clear and in constant motion. Altogether, this was a memorable evening of great music.

N.P.

Bruno of Hollywood  
Pierre Luboshutz and Genia Nemenoff

Carnegie Hall on the afternoon of Oct. 26. An orchestra numbering 65 players was conducted by Wheeler Beckett in a program that listed Schubert's *Marche Militaire*; the *Allegretto* from Beethoven's Eighth Symphony; Dukas' *The Sorcerer's Apprentice*; the *Polovetsian Dances* from Borodin's *Prince Igor*; *Discourse of Beauty and the Beast*, from Ravel's *Mother Goose Suite*; Paul White's *Mosquito Dance*; Mr. Beckett's *The Circus Ponies*, for three bassoons; and Chabrier's *Espana*. The characteristics of four instruments—the bassoon, contrabassoon, bass clarinet, and harp—were demonstrated during the concert.

N.P.

Raphael Bronstein Symphonietta  
Town Hall, Oct. 29, 3:00

This was the first of three subscription concerts, at all of which Mr. Bronstein is including new music as well as selections from the classical repertoire. The novelty on this occasion was Mr. Bronstein's own *Romantic Suite for Strings*, in its first performance. Edward Druzin, harpist, was soloist in Handel's *Concerto for Harp (Organ Concerto)* (Continued on page 25)

# RECITALS

## Sigi Weissenberg, Pianist Carnegie Hall, Oct. 18

At twenty-one, Mr. Weissenberg has made a name for himself in New York and elsewhere as a notably gifted pianist. He has an excellent technical equipment and a sensitive musical temperament. But, as this recital indicated, he seems at the moment to be preoccupied with technical display rather than the profounder problems of interpretation and style that would contribute more fruitfully to his growth as an artist.

Mr. Weissenberg played only one work on the first half of his program composed for the modern piano—Schumann's *Davidsbündlertänze*. He began with a piano arrangement of Franck's *Prelude, Fugue and Variation*, originally for organ; continued with four sonatas for harpsichord by Padre Soler, an eighteenth century Spanish composer who was deeply influenced by Scarlatti; and followed the *Davidsbündlertänze* with Kreis-



Sigi Weissenberg M. Horzowski

Very anxious to secure copy of piano composition "La Scintilla" dedicated to me by my one time teacher Mme. Julie Rive-King, the renowned pupil of Liszt and Anton Rubinstein. Published by the John Church Co. around 1907. Will pay well. Address Box 1115, Musical America, 113 W. 57th St., New York 19, N.Y.

ler's *Praeludium and Allegro* in the style of Pugnani, for violin, arranged for piano solo by Holzman. The second half of the recital brought six Rachmaninoff preludes and Dimitri Kabalevsky's *Sonata No. 3*. In the Franck music, Mr. Weissenberg's control of touch, his ability to sustain a singing melody and his delicacy of phrasing came to the fore. The Soler sonatas would have seemed less tiresome if he had played them with more warmth and vitality, instead of concentrating on gossamer touch and rapid passage work. Parts of the *Davidsbündlertänze*, especially the slower sections, reflecting the Eusebius aspect of Schumann's character, were imaginatively and beautifully done. One regretted all the more Mr. Weissenberg's spasmodic haste and carelessness with the syncopations of the rapid sections. The Kreisler piece is too idiomatic to transcribe well for piano alone, although Mr. Weissenberg played it

brilliantly. Kabalevsky's tawdry sonata, one of the most worthless pieces in the current repertoire, tempted Mr. Weissenberg to play more rapidly and heavily than he could, with complete control and musical meaning. But he had interpreted the Rachmaninoff preludes with exactly the right mood of nostalgia, and with subtle colorings of touch and pedal. His performances of them revealed a romanticist to the manner born. R.S.

## Ralph Hollander, Violinist Town Hall, Oct. 18

Ralph Hollander was musically equal to every style in a program that included such diverse works as Bach's *Sonata in E minor* (arranged by Busch), three movements of Lalo's *Symphonie Espagnole*, and Leon Kirchner's *Duo for Violin and Piano*. The *Allemande* and *Gigue* of the Bach sonata had an especially delightful lift. Though in the Lalo work the violinist's emotional attack was a bit too consistently passionate, he had the line firmly under control, and never stepped outside the bounds of taste. This passionateness was a great advantage in the Kirchner Duo, in which he did his best playing of the evening.

As a technician, Mr. Hollander maintained a high level of competence. He seemed disinclined to display for its own sake, preferring to emphasize musical values. The large works benefited enormously by this self-effacing approach, but the closing group of show-pieces—by Bloch, Falla, Kochanski, Paganini-Betti, and Sar-

sate—lost a little of their flavor. In the opening Bach sonata, the violinist's intonation had been rather tentative, but slips of pitch became progressively rarer as the evening went on. David Garvey was the capable accompanist.

A.B.

## Mieczyslaw Horszowski, Pianist Town Hall, Oct. 19

It is no news that Mieczyslaw Horszowski is one of the most sensitive, musical, and cultured pianists hereabouts, whose playing—particularly in certain phases of Chopin—recalls to older listeners some of the more treasurable achievements of the sainted Vladimir de Pachmann. His recital this time once more confirmed these excellences, though it was heard by a scandalously small gathering. Such pianism ought to have been relished by an audience that tested the capacity of Town Hall instead of the niggardly handful that heard it. Music-making so lovely and fastidious is an inestimable corrective, and sadly infrequent.

Mr. Horszowski began his program with a performance of Haydn's F minor Variations, beautifully planned in scale, and of most delicate musicality. One has heard renderings which captured the enveloping *morbidessza* of this composition more affectingly but few that brought to it more subtle tints and gradations. At the other end of the recital he offered a group by Chopin that included the A minor Mazurka, Op. 59, No. 1, (Continued on page 16)

## St. Louis Symphony Begins Seventieth Season of Concerts

St. LOUIS.—The opening concerts of the St. Louis Symphony season, given in Kiel Auditorium on Oct. 21 and 22, celebrated the seventieth anniversary of the organization. Vladimir Golschmann, now in his nineteenth season as conductor of the orchestra, offered a program comprising the St. Louis premiere of Schönberg's *Theme and Variations* (in honor of the composer's 75th birthday), Berlioz's *Roman Carnival Overture*; Beethoven's Fifth Symphony; a suite from Strauss' *Der Rosenkavalier*, and *Fanfare*, from Dukas' *La Péri*.

On Oct. 29 and 30, Margaret Truman, soprano, appeared as soloist with the orchestra, singing *Dove sono*, from Mozart's *The Marriage of Figaro*; Glazounoff's *La Primavera*; and, as encores, Strauss' *Ständchen* and an aria from Puccini's *Gianni Schicchi*. Mr. Golschmann added Schumann's Second Symphony, the Prelude to Wagner's *Lohengrin*, the Polka and Fugue from Weinberger's *Schwanda the Bagpiper*, and the Overture to *Numance*, by Henry Barraud.

Tossy Spivakovsky, violinist, made his local debut on Oct. 21, when he gave the first recital in the Principia lecture and concert series, in Howard Hall. His playing, in a program made up of works by Bach, Brahms, Rathaus, Chopin, Paganini, Bartók, and Tchaikovsky, combined richness of tone with technical accomplishments of a high order. Leon Pommers was the accompanist.

On Oct. 28, Dorothy Maynor offered a song recital in the auditorium of Concordia Seminary. The purity and compelling beauty of her voice did full justice to a list of songs in English, French, German, and Italian. One of the works of chief interest was Schubert's *Auf dem Strom*, for which Edward Murphy provided the horn obbligato. George Schick was at the piano.

Leo Sirota presented an all-Chopin piano recital at the Wednesday Club Auditorium, on Oct. 17; Dorothy Dring Smut, pianist, was heard in the same hall on Oct. 21; and Charlotte Martin, pianist, opened the season there on Oct. 10.

HERBERT W. COST

## Denver Symphony Begins Fall Series

DENVER, COLO.—The Denver Symphony, under Saul Caston, began the new season with an all-orchestral program in Municipal Auditorium, on Oct. 18. The opening work was Mr. Caston's transcription of Bach's Organ Fugue in G minor. Schubert's Symphony in C major was the major work of the evening; and Ravel's *Le Tombeau de Couperin*, Respighi's *The Pines of Rome*, and Paganini's *Perpetual Motion* completed the program.

The Oberfelder concert series began on Oct. 10, with a joint recital by Florence Quartararo and Jerome Hines, both of the Metropolitan. On Oct. 15, Yehudi Menuhin presented a program that included Paganini's Violin Concerto in D major, and sonatas by Bach and Beethoven.

JOHN C. KENDEL

## Brooklyn Symphony Forced To Cancel Plans for Season

Because of a lack of financial support, the Brooklyn Symphony has been forced to cancel its 1949-50 season. The announcement was made by Rembert Wurlitzer, chairman of the board of trustees of the Brooklyn Orchestral Association, who stated that results of a campaign to raise an initial capital of \$50,000 from local business leaders had been "completely disappointing."



Keystone

Arturo Toscanini during his vacation in Italy last summer

## Return Of Arturo Toscanini Starts NBC Symphony Season

THE return of Arturo Toscanini to the NBC Symphony is always the signal for a fervent demonstration. When the 82-year-old conductor stepped onto the podium in Studio 8-H on the afternoon of Oct. 29, his welcome was wholehearted and spontaneous. When he had completed an hour of uncommonly evocative music-making, the swirling climax of Debussy's *La Mer* was almost drowned in the wave of applause from an audience so highly charged with respondent emotion that the release of tension had to be expressed in noise.

So convincing were the conductor's interpretations of two French masterworks—three movements from Berlioz's symphony, *Romeo and Juliet*, preceded *La Mer*—that coolness of judgment was swept away, and even one who customarily listens to Mr. Toscanini's art objectively was moved and shaken with the magic of this day's achievement. To the precision which we have come to expect from this interpreter, and the customary imperious wonder-working in clarification, balance and dynamic gradations, were added on this occasion a communicative warmth and a depth of perception that made the interpretations supreme.

To dwell on details would only be to underline aspects of Mr. Toscanini's interpretations which are already well known. Each of the three movements of the Berlioz work—*Romeo Alone*, the Love Scene, and the Queen Mab Scherzo—was played with a rightness of temperament and exquisiteness of sentiment or gaiety that were irresistible. *La Mer* was infused with a controlled passion and intensity that, combined with crystal clarity, revealed the innermost content of the work. Needless to say, the orchestra, to a man, played under such inspiration with flawless

purity. One hoped that the radio audience could experience the impact of this concert as forcefully as the listeners in the studio.

QUAINTANCE EATON

### Toscanini Conducts Beethoven and Elgar Works

Beethoven's Second Symphony and Elgar's *Enigma Variations* made up Arturo Toscanini's NBC Symphony program at the second concert of the conductor's current series, on Nov. 5. He has given more penetrating disclosures of the early Beethoven masterpiece; this time it impressed this listener, for all its clarity of detail and vitality of rhythm, as hurried and shallow. However, Elgar's *Enigma Variations* has long been a favorite piece of Mr. Toscanini's, and he showed again that his affection for this clever though expansively sentimental music, now so dated, has remained as ardent as ever. He even lends a deceptive illusion of grandeur to the sonorities of the pompous finale, with its enhancing organ and swelling brass, till the hearer imagines himself a spectator at no less than Queen Victoria's Diamond Jubilee.

H. F. P.

### Hendl Begins First Season As Dallas Symphony Director

DALLAS, TEX.—The Dallas Symphony, under its new musical director, Walter Hendl, opened its season on Oct. 31, at Fair Park Auditorium. The program included the Prelude to Wagner's *Die Meistersinger*, Beethoven's Fifth Symphony, Strauss' *Don Juan*, and Stravinsky's *Firebird* Suite. This was the first of ten concerts given for subscribers on Monday evenings. Another series of ten subscription concerts on Sunday afternoons began on Nov. 6. M. C.

## Kansas City Hears American Premiere Of Von Einem Work

KANSAS CITY, Mo.—In the first pair of subscription concerts of the Kansas City Philharmonic, given under Hans Schwieger in Music Hall, on Oct. 18 and 19, interest centered on the American premiere of the Suite from *Dantons Tod*, an opera by the contemporary Austrian composer, Gottfried von Einem. The composer's claim that the suite "contains only absolute music" to the contrary, the music is of a highly descriptive character. Mr. Schwieger shared the first concert of his second season with the orchestra with Yehudi Menuhin, who was soloist in Mendelssohn's Violin Concerto in E minor. The Overture to von Reznicek's *Donna Diana*, and Tchaikovsky's Fourth Symphony concluded the program.

Helen Traubel opened the Ruth Seufert concert series in Music Hall, on Oct. 11; the Robert Shaw Chorale was second in the series, on Oct. 21; Jan Peerce was presented at the Keneseth Israel-Beth Shalom Temple, on Oct. 19; Wictor Lubinski, pianist, was heard in an all-Chopin program at Epperson Hall, on Oct. 9; and Virginia French Mackie, pianist, gave her annual recital at Atkins Auditorium on Oct. 12.

The University of Kansas City presented the Page-Stone Chicago Grand Opera Ballet at the Playhouse, on Oct. 20.

BLANCHE LEDERMAN

## Buffalo Philharmonic Begins Twelfth Season

BUFFALO—The Buffalo Philharmonic opened its twelfth season—its fifth with William Steinberg as conductor—on Nov. 13. The usual subscription series of ten Tuesday evening concerts will be duplicated for the first time, this year, by a second subscription series of ten Sunday afternoon concerts. The season also includes seventeen Pop concerts on Friday evenings, and fourteen concerts for young people. The orchestra will tour New York state and New England for one week in December, and eastern and southern states for three weeks in February. Margaret Truman, appearing with the orchestra in its initial pair of concerts, started the list of soloists. She will be followed by Jascha Heifetz, Eleanor Steber, Seymour Lipkin, Andries Roodenburg, Zara Nelsova, and Gary Graffman.

The orchestra's presentation of Verdi's *Otello*, in a concert version, will have as soloists, June Kelley, Ramon Vinay, Giuseppe Valdengo, and Désiré Ligeti. Memorial programs will honor Bach and Chopin; and Sir Ernest Macmillan will be guest conductor for one pair of concerts.

BERNA BERGHOLTZ



# MUSICAL AMERICA

(Founded 1898)

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Executive and Editorial Offices: 1401 Steinway Building  
113 West 57th Street, New York 19, N. Y.  
Telephone: Circle 7-0520. Cable Address: MUAMER  
Subscription Rates: United States and Possessions, \$4 a year; Canada, \$4.50; Foreign, \$5. Single copies, 30 cents

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## Howard Hanson Celebrates A Twenty-Fifth Anniversary

THE twenty-five years that Howard Hanson has devoted to education and to the cause of American music have left their mark on many phases of the nation's musical life. When he was offered the directorship of the Eastman School of Music, in 1924, he was only twenty-eight years old.

Mr. Hanson was in Rome as a fellow of the American Academy, from 1921 to 1924. He returned to the United States filled with creative ambitions, and with a firm faith in the importance of the American composer in his own land. To assume the leadership of this new, splendidly endowed and equipped institution would mean a sacrifice of most of the time he could otherwise have devoted to his own music. It would mean years of careful planning to bring to fruition the convictions he had about the training of American musicians. Paradoxically, the directorship of the Eastman School meant self-sacrifice to Howard Hanson, the composer.

Mr. Hanson lost no time in putting into practice the doctrines he had preached about the importance of American music to Americans. He did not care whether he was called a chauvinist; he was indifferent to the sneers of the traditionalists and of the eternal exiles, who could not believe that anything native—whether food, clothes, liquor or music—could vie with European importations. He was determined to give a hearing to American music and to encourage young composers to experiment and to create. Almost every well-known American composer today has been represented in the programs of the American Composers Concerts in the annual Festivals of American Music that Mr. Hanson established at the Eastman School of Music.

The amount of labor that has gone into the planning and conducting of these concerts is incalculable. Every year, bales of manuscripts come flooding into Rochester, and Mr. Hanson and his helpers plow through them, giving every one a fair consideration, no matter how tattered and torn it may be upon arrival. Mr. Hanson's phenomenal ability to grasp the content of a score at sight enables him to cover as much ground in one day as a less gifted musician would cover in a week. Night after night, he has stayed until the morning hours, working on this project after his other duties were done. To the conducting of the scores he has brought a genuine enthusiasm and belief, even when he feels no personal affection for the music he is presenting.

Not only did Mr. Hanson establish the Festivals of American Music, but he added the Symposia, which have enabled young composers to hear their music in private reading rehearsals, and to benefit from the experience of a living performance without submitting tentative or inadequate scores to the ordeal of public presentation.

Under Mr. Hanson, the Eastman School of Music also set up a fund to publish new American music. Through the cordial relations between the school and the Rochester Civic Music Association, the public-at-large has heard an amazing amount of American music on Rochester Philharmonic programs, as well as at the festivals. Mr. Hanson has not neglected his duties as an educator, despite his zeal as a proselytizer for American music. He organized the curriculum of the Eastman School, and has always taken on a heavy burden of teaching in addition to

his administrative work. He has been both president and chairman of the Committee on Curricula of the National Association of Schools of Music, and has served as president of the Music Teachers' National Association. He is a member of the examining board of the American Academy in Rome, and of many other fellowships and competitions; he has continued to help and to advise young composers.

The notable increase in the number and quality of American composers; the gains that American music has made on our concert programs; the growing interest in the creative aspects of music education—all these stem, in appreciable measure, from Howard Hanson's quarter-century of effort.

## From Our Readers

New York

THANK you for your very kind article about my career, which you published in the October issue of Musical America.

Since you have swept the dust from the coffin of my long retirement, permit me to correct a few discrepancies about certain events you refer to.

First, you make me one year younger than I am. I was born in 1873, not 1874.

Concerning the first performance of Puccini's *La Bohème* in the two Americas, I was not the director of this premiere. Arturo Toscanini, after having conducted the world premiere in Turin, Italy, in 1896, presented *La Bohème* in the same year at the Teatro dell' Opera in Buenos Aires. Shortly after, I directed *La Bohème* in the old Lyric Theatre in Rio de Janeiro.

Concerning the assertion that I conducted Wagner in St. Petersburg, I don't know how this story originated. I was invited to St. Petersburg to conduct and stage the Berlioz *The Damnation of Faust*, which had not yet been presented there as a stage production. I am surprised that several musical encyclopedias state that I was particularly known in St. Petersburg for my Wagnerian interpretations, since I never conducted Wagner in St. Petersburg.

The baritone, Eugenio Giraldoni, through whom I became acquainted with the Moussorgsky masterpiece, Boris Godounoff, was not Russian, but Italian. His mother was Russian, and he sang for many seasons in Russia, where he was very popular.

It is true that after having heard Lotte Lehmann, Hans Hermann Nissen, and Rudolf Bockelmann sing in Europe, I gave definite instructions to the business manager of the Chicago Opera Company to engage these singers. But having shortly thereafter fallen ill and therefore being prevented from returning to Chicago, I never had the pleasure of conducting performances in which any of these three artists appeared.

You also give me credit for the engagement of such eminent artists as Rosa Raisa, Amelita Galli-Curci, Giacomo Rimini, and Georges Baklanoff. Permit me to remind you that the above mentioned had been for years important ornaments of Campanini's regime, and were retained by Mary Garden when she took charge as head of the Company after the death of Maestro Campanini.

It would be sheer ungratefulness if I should fail to mention and emphasize the fact that Miss Garden's first act, in her directorship, was to seek my engagement; she sent a mutual friend to Milano with instructions to secure my acceptance of a contract as principal conductor of her company. Because of special circumstances, I was able to arrive only in time to open the Manhattan Theatre season in New York with Flevier's *Monna Vanna*, one of Miss Garden's outstanding interpretations, in which Lucien Muratore was a great Prinzipal and Baklanoff was Guido.

Miss Garden entrusted to me all her repertoire, and our collaboration was most fervent.

The Liceo Benedetto Marcello is in Venice. While I was a student there, I also studied privately with Nicolo Coccon, who was musical director of St. Mark's Church in Venice. Later, I studied at the Verdi Conservatory of Milano. I did not graduate, as I had suddenly to try to earn a livelihood for my mother and myself on account of the untimely death of my dear father.

With appreciation for the homage you have paid me and gratitude for your kind consideration, I am

Very cordially yours,  
GIORGIO POLACCO

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# MUSICAL AMERICANA

A BENEFIT concert for the American Fund for Palestinian Institutions will be given by the New York Philharmonic-Symphony, under **Dimitri Mitropoulos**, on Nov. 30, at the Hotel Astor, with **Marian Anderson** and **Isaac Stern** as soloists . . . **Gladys Swarthout** and **Dickinson Eastham** were heard in a duet in NBC's first color telecast in Washington, D. C. Miss Swarthout, who launched the City College of New York concert series, on Oct. 30, will donate a collection of her private recordings of American folk songs to the school's music department . . . Now on his first concert tour of the United States in two years, **Yehudi Menuhin** is scheduled to give 24 recitals and make six guest appearances with major orchestras before returning to Europe in the end of January.

Plans for an organization called the Musical Olympiades of Salzburg are under way, according to **Désiré Defauw**, who recently returned from Europe. All countries will be invited to send three representatives to these contests, which will concern themselves with singers in 1950, instrumental artists in 1951, chamber music groups in 1952, and composers in 1953. . . . A Fulbright scholarship has been awarded to **Nell Tangeman**, mezzo-soprano, for study in Italy . . . **Dorothy Kirsten**, who has been heard recently in radio broadcasts from Hollywood, has taken time out for a series of concerts before the Metropolitan opening.

**Joan Hammond**, soprano, currently appearing with the New York City Opera, was engaged by **Victor de Sabata** for two performances of Verdi's *Requiem*, on Nov. 11 and 13. During the course of her American tour this year, Miss Hammond will make more than forty concert and opera appearances . . . **Hans Knappertsbusch** has been appointed musical director of the Bayreuth Wagner Festival for the 1950-51 season . . . After completing an extended Australian tour, **Otto Klemperer** returned to Europe, where he is scheduled to conduct in England, Holland, Switzerland and Hungary . . . Appearances in Holland, Italy, France, and England are planned by **Claudio Arrau**, who will return to the United States for a Carnegie Hall recital on Jan. 10.

The **Roth Quartet** is celebrating its 25th anniversary this year. **Elizabeth Sprague Coolidge** has engaged the quartet to present Bach's *The Art of Fugue* in Washington, on Feb. 19, as one of the concerts sponsored by her in honor of the Bach bicentenary. The New York College of Music recently awarded **Feri Roth**, leader of the ensemble, an honorary Doctor of Music degree . . . **Gyorgy Sandor**, now on a tour of Europe, was soloist in Bartók's Third Piano Concerto with the Philharmonic Orchestra in London, on Nov. 8.

On Nov. 13, **Karin Branzell** flew to Sweden, where she will appear with the Stockholm Symphony, conducted by **Fritz Busch**. She will also sing in Switzerland before returning to this country on Jan. 1 . . . **Jacob Lateiner** will present five performances of Bartók's Third Piano Concerto with the Indianapolis Symphony, under **Fabien Sevitzky**, this season, in the orchestra's home city and in New England and New York City . . . In Switzerland this month, **Maurice Wilk** gave the European premieres of violin works by **Halsey Stevens**, **Gail Kubik**, and **Norman Dello Joio** . . . **Edward Caldicott** was heard during the annual week of opera given in Detroit by the Philadelphia La Scala Opera. He sang roles in *Rigoletto*, *Madama Butterfly*, *Aida*, and *La Bohème* . . . A violin and piano duo has been formed by **Israel Baker** and **Yaltah Menuhin**, youngest sister of **Yehudi Menuhin** . . . **Karl Kritz**, former member of the Metropolitan Opera musical staff, has been engaged by the Fort Worth Opera Association and the Opera Workshop of Texas Christian University.

The University Glee Club of Providence, R. I., will have **Shirley Russell**, soprano, as soloist in its



TWENTY YEARS AGO—DER ROSENKAVALIER

Three principals in a Chicago Opera cast: Alexander Kipnis as Baron Ochs; Frida Leider as the Marschallin (top right); and Maria Olszewska as Octavian



## Fifty Per Cent the Same

The London String Quartet arrived for a tour. Its members are John Pennington, first violin; Thomas W. Petre, second violin; Philip Sainton, viola; and C. Warwick Evans, cello.

## Bourgeois Ideologies

The Soviet's operatic Index Expurgatorius grows apace. *Le Ménestrel* lists new additions, as follows: *Otello*, *La Traviata*, *Aida*, *Madama Butterfly*, *The Tales of Hoffmann*.

## Auspicious Opening

Mme. Louise Homer will be the soloist at the dedication exercises of the new Barbizon-Plaza, when the concert auditorium at Sixth Avenue and 59th Street, with a seating capacity of 800, is opened on March 5.

## Almost a Diamond Jubilee Now

The William Knabe Company will celebrate this month Fifty Years of Music on Fifth Avenue. Its first abode was at 112, and it has subsequently moved several times northward, to its present home at Forty-Seventh Street.

## Musical Chairs

The musical season gained decided impetus with the opening of the Los Angeles Philharmonic concerts under the new conductor, Artur Rodzinski. His coming (from Philadelphia) has greatly stimulated interest in the organization.

## A Goal To Be Reached

"More amateur music makers" was the answer the Recreation Congress (holding its sixteenth annual meeting in Louisville) gave to the question of the growing mechanization of music and the consequent dearth of opportunities for professional expression.

New York on Nov. 4, **Nathan Milstein** and **Alexander Brailowsky** were among the passengers . . . **Robert Casadesus**, with his son, **Jean-Claude**; **Maurice Martenot**, inventor of the Ondes Martenot; and **Ginette Martenot**, performer on the electronic instrument, arrived on the Ile de France on Oct. 28 . . . The De Grasse brought **Mildred Dilling**, harpist, and **Raymond Duncan**, brother of Isadora Duncan, on Nov. 3.

A large collection of autographed pictures, original manuscripts, and other musical memorabilia, collected by **Adella Prentiss Hughes**, of Cleveland, has been donated to the Western Reserve Historical Society . . . **Lois Towles**, pianist, recently presented a recital for members of UNESCO in Paris . . . The New Jersey Civic Ballet will offer a program of original ballets by **Miriam Marmein**, who has returned to New York from her early fall tour . . . Stradivarius transactions within the past months have included the acquisition, by **Leonard Sorkin** (of the **Fine Arts Quartet**), of the Ex Arbos violin, formerly belonging to **Désiré Defauw**, and of the Goetz Stradivarius by **Norman Carol**.

The Chrysanthemum Society of America honored **Mary Garden** at its 48th annual national convention by christening the "best in show" chrysanthemum the "Mary Garden," Monmouth College, Monmouth, Ill., awarded Miss Garden an honorary Doctor of Music degree on Nov. 8.

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## RECITALS

(Continued from page 12)

and the C major, Op. 56, No. 2; the Etude in thirds, the F minor Etude, Op. 25, the C major Etude from Op. 10; and the B flat minor Scherzo (how ravishingly this pianist would play the incomparable and neglected one in E major). It is safe to say that nobody present is likely to forget the volatile and feathery enchantment of the F minor Etude, or the suave and velvety tone with which he invested it.

If anything could in its way have matched this accomplishment, it was the breath-taking evenness and celerity of the thirds in the G sharp minor Etude, which, in subdued lights and shades, floated like thistle-down. And at the close of the evening, Mr. Horszowski played the battered old E flat Nocturne and one of the most hackneyed A flat waltzes in a fashion that completely renewed them. Here was a far truer Hommage à Chopin than the two new pieces under that title (made up of a Nocturno and an A la Balada) by Villa-Lobos, which the pianist offered for the first time in this country. This is music of rather improvisational character, fashioned of material imitated from the Chopin idiom, but actually no particular tribute to Chopin nor a distinguished addition to the South American composer's output.

One would like to salute Mr.

Horszowski as one of the commanding expositors of Beethoven's Hammerklavier Sonata, which occupied the major part of the first half of this program. He met the challenge of the formidable work in some ways uncommonly well. By much the best part of his interpretation was the Scherzo, and the largo introduction to the great fugue. But by and large his reading was hurried in many of its tempos, and one missed the grandeur, sweep, and intensity of the monumental sonata. The Hammerklavier is vaster, profounder and more heroic than one might have gathered from this often restricted and small-scale performance.

H. F. P.

### Chopin Festival Concert Carnegie Hall, Oct. 19

Jakob Gimpel, Agi Jambor, the Mannes Trio, and an orchestra conducted by Franco Autori participated in the most ambitious of the centennial tributes offered the memory of Frédéric Chopin. This Chopin Centennial Festival Concert was presented under the sponsorship of two United Nations officials—General Carlos P. Romulo, president, and Trygve Lie, secretary-general—and of the Polish delegation to the United Nations. The auditorium, all of whose seats were sold, was brilliantly decorated, with a large profile of the composer above the proscenium, and two tiers of boxes draped with the flags of the United Nations delegates in attendance.

The program contained, in addition to standard works, such seldom played compositions as the Andante spinato and Grande Polonaise brillante, Op. 22, for piano and orchestra; the Variations on La ci darem la mano, from Mozart's Don Giovanni, Op. 2, for piano and orchestra; and the Trio in G minor, Op. 8. The variations on the theme of the Mozart duet, written when Chopin was seventeen, are said to have occasioned Schumann's famous ejaculation, "Hats off, gentlemen, a genius!" They are neat; melodically appealing, with a charming atmosphere of fantasy in several sections; and technically interesting. But they do not seem to be a very personal expression of the genius Schumann so sensitively discovered in them. Miss Jambor played them adroitly and without affectation, and Mr. Autori, as in his other assignments, provided a justly proportioned accompaniment. The young Hungarian pianist also gave delicately expressive accounts of the Barcarolle and the F minor Ballade.

Mr. Gimpel opened the program, after tributes to Chopin by General Romulo and by Juliusz Katz-Suchy, Polish United Nations delegate, with a secure and intelligently developed performance of the F minor Concerto, and later gave a stirring performance of the Andante spinato and Grande Polonaise.

The G minor Trio, which is really a minuscule piano concerto, received an extremely able performance at the hands of the Mannes Trio. Leopold Mannes' performance of the piano part was technically expert and musically devoted, and his colleagues—Vittorio Brero, violinist, and Luigi Silva, cellist—filled in the skimpy string parts tastefully.

J. H. Jr.

### Cecilia Hansen, Violinist Town Hall, Oct. 20

More than twenty years have passed since Cecilia Hansen was last heard in this city, and since then much water has flowed down the East River. Violinists, too (some of them spectacular apparitions), have come and gone. But Miss Hansen, who so far as this reviewer recalls never was a sensationalist, showed herself to be something of that sort when she revisited New York after her long absence. Not, indeed, by reason of pyrotechnical virtuosity or other surface bedazzlements; but simply and solely for her



Cecilia Hansen Grace Castagnetta

uncommon intelligence and musicianship, her loftiness of approach and her command of something like the grand manner.

This is not to intimate that her accomplishments were always of a kind to send up fire in the face of heaven or threaten Forty-third Street with conflagration. A perfectionist might have lifted a censorious eyebrow at a number of things—at the flaws of pitch repeatedly evident, at a tone that grew coarse and gritty, especially in fast playing, and at other things of a nature that would obtain short shrift in an ordinary or unseasoned violinist. But Miss Hansen is not of this category. She has high ideals, large and rich experience, culture, breadth of vision, elevation of style.

The writer of these lines, who reached the hall regrettably late, missed the Locatelli Sonata da Camera with which the artist began, and all but the last few measures of Bach's solo Partita in E. He did, however, hear Beethoven's Kreutzer Sonata, which Miss Hansen played with David Stimer at the piano, and Paganini's D major Concerto. Stravinsky's Divertimento, which the composer and Samuel Dushkin arranged out of parts of his Baiser de la Fée, ended the recital. The sonata did not receive a well-balanced or exhaustive interpretation. Mr. Stimer's piano playing was labored and rough, and apparently robbed the violinist of her usual poise. But her inborn sense of rhythm and her grasp of the moods of the music indicated plainly what she might have done under more favorable circumstances.

For one listener the conspicuous achievement of the night was Paganini's old warhorse, the D major Concerto. Miss Hansen played it for all it was worth musically, not as an exhibitionist or a tight-rope walker, but primarily for the value of its melodic content. Hence this was one of the rare occasions when its themes and melodies took on a bigness, even a nobility, it does not achieve in run-of-the-mill performances. The audience, it is pleasant to report, was very sizable and enthusiastic, and liberally sprinkled with violinists.

H.F.P.

### Appleton and Field, Duo-Pianists Town Hall, Oct. 21

In the second concert of their series, Two Pianos through Four Centuries, Vera Appleton and Michael Field played music from the Romantic era. The program comprised Brahms' Variations on a Theme by Haydn, Op. 56b; Schubert's Fantasy in F minor, Op. 103; Schumann's Andante and Variations, for two pianos, two cellos, and horn, Op. 46; and Saint-Saëns' Variations on a Theme by Beethoven, Op. 35. According to a program note, the Schumann work was "believed to be the first public performance . . . in its original instrumentation in the United States"; but it is far from unknown in the composer's version for two pianos alone.

Schubert's glorious Fantasy, for four hands on one piano, was the high point of the evening. The duo-pianists played it with the technical precision that was evident throughout the evening. What is more, they brought to it exquisite charm and delicacy of treatment, keeping the most careful distinctions between dramatic and

tender passages. The Saint-Saëns Variations also received an excellent performance, in which each division was touched with nice differentiation of mood. The Schumann work did not fare as well. Here the main concern seemed to be the maintenance of a proper adjustment of the instruments. In this the performers succeeded, but at the cost of the color the diffuse poetry of this work needs to keep it consistently interesting. The assisting artists were Ralph Oxman and Sebe Sarser, cellos, and John Barrows, horn.

A.B.

### Grace Castagnetta, pianist Carnegie Hall, Oct. 22, 3:00

The large audience that heard Grace Castagnetta when she again appeared in recital was rewarded by an afternoon of superior playing. Miss Castagnetta used her brilliant technique in the service of the music, which she projected with sureness and authority. She knew the value of a wide dynamic range, and she was able to characterize skillfully the music of each period, realizing with equal success the polyphonic lines of Purcell or Handel and the sensitive colors and nuances of Ravel.

The program included Gibbons' Fantasia of Four Parts; Purcell's A New Irish Tune; Handel's Air and Variations in D minor; Schumann's Sonata in G minor, Op. 22; Chopin's F sharp major Prelude and B minor Scherzo; Ravel's Alborada del Gracioso, and Ondine; the first performance of Miss Castagnetta's own Sonata No. 3, in C major; and a group of improvisations.

Miss Castagnetta achieved her finest playing in the Chopin and Ravel groups. Her conception of the Scherzo was convincing and powerful, yet beautifully singing in the lyric sections. The Ravel Ondine was particularly noteworthy for its shimmering delicacy. The opening group of early works was well-paced, and the ornaments were clear and incisive. Her own Sonata No. 3 seemed rather ponderous in the first movement but the second movement with its shifting rhythms was most exciting. The Schumann Sonata had a tendency to fall apart due to too much lingering over small phrases.

G. K. B.

### Composers' Forum McMillin Theatre, Oct. 22

The Composers' Forum devoted the first concert of its 1949-50 season to works by Donald Fuller and Elliott Carter. Mr. Fuller was represented by his Set of Five, for piano, played by Mildred Waldman; Three Songs, to poems by Robert Frost, sung by Margot Rebeil, soprano; and his Sonatina for Oboe, Clarinet and Piano, played by Lois Wann, David Weber and Stanley Lock. Mr. Carter's Piano Sonata was performed by Beveridge Webster; and his Quintet for Winds by Martin Orenstein, flute; Henry Schuman, oboe; Lewis Paul, clarinet; Pinson Bobo, horn; and Richard Plaster, bassoon.

Although Mr. Fuller and Mr. Carter do not compose music that is closely alike either in style or texture, they do have points in common as creative artists. Both of them, in the pieces on this program, appeared to be fearfully self-conscious in their writing. There was little spontaneity, richness of invention, or propulsion in the works displayed on this occasion. Mr. Fuller's piano pieces were coherent and rhythmically energetic. His

(Continued on page 18)

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**Johnson Begins  
Third Cincinnati  
Orchestral Season**

CINCINNATI—The Cincinnati Symphony Orchestra began its 55th season with a pair of concerts at Music Hall on Oct. 14 and 15. It is the orchestra's third season under its conductor, Thor Johnson. The program consisted of Antonio Vivaldi's *Concerto Grosso* in D minor, transcribed for orchestra by Vittorio Giannini; Richard Strauss's *Death and Transfiguration*; and Tchaikovsky's Fifth Symphony. Two hundred high school students in the gallery, for the first time in history excused from Friday classes to attend the concerts under the orchestra's new educational program, lent youthful enthusiasm to the opening singing of the National Anthem. The visual improvement of an attractive new two-tone gray auditorium décor added an auspicious touch to the launching of the season. The sound of the orchestra throughout the concert was well coordinated and sonorous.

Series A of the three sets of young people's concerts started on the afternoon of Oct. 18. Mr. Johnson's enthusiasm for these concerts has made them an outstanding aspect of symphonic activity in Cincinnati.

Patrice Munsel was soloist for the second pair of concerts, on Oct. 22 and 23 at Music Hall. She was charming, poised, and gracious in stage manner. Her most effective singing was in the Norwegian Echo Song. Her program further included arias from Mozart's *The Magic Flute*, Verdi's *La Traviata*, and Donizetti's *La Fille du Régiment*; and songs in French and English. The novelty of the program was the world premiere of Eric Delamarre's *Cluny*, a dialogue for viola and orchestra. Eric Kahlson, first violist of the orchestra, giving a superb account of the solo part. Mendelssohn's Italian Symphony, The Overture to Mozart's *The Magic Flute*, and Dukas' *L'Apprenti Sorcier* completed the program.

Joseph Battista made his first appearance in Cincinnati as soloist in Beethoven's Piano Concerto No. 4, in G major, at the third pair of concerts, on Oct. 28 and 29. His playing was distinguished by liquid tone and a flexible and fleet technique. The first performance here of Ernest Bloch's Suite Symphonique was the most interesting venture of the program; it was impressive in style, structural breadth, and orchestral color. Schumann's *Manfred* Overture, played in honor of the hundredth anniversary of the Cincinnati Literary Club, opened the program, and was followed by Debussy's *L'Après-midi d'un Faune*.

The fourth pair of symphony concerts, on Nov. 4 and 5 had Tossy Spivakovsky as soloist in Béla Bartók's Concerto for Violin. He provided a thrilling musical experience; the concerto was magnificently handled by both soloist and orchestra, and added a fine accomplishment to local musical annals. The program opened with Handel's *Water Music*, and ended with César Franck's Symphony. MARY LEIGHTON

**Prokofieff Ballet Suite  
Given by Erie Philharmonic**

ERIE, PENNA.—The Erie Philharmonic, under the direction of Fritz Mahler, opened its season on Oct. 18, with a program that included the American premiere of the suite from Prokofieff's ballet, *Cinderella*. Future programs will include the first performance in the Western Hemisphere of Gustav Mahler's unfinished Tenth Symphony, and world premieres of works by Ulysses Kay, Frederic Jacobi, Morton Gould, Elie Siegmeister, and Robert Russell Bennett.

**Reginald Stewart  
Conducts Opening  
Baltimore Concert**

BALTIMORE—The local music season got fully under way on Nov. 2, in the Lyric Theatre, when a capacity audience heard the opening concert of the Baltimore Symphony, Reginald Stewart, conductor. Rudolf Serkin was piano soloist.

The concert opened with a spirited reading of Robert Ward's *Jubilation Overture*, a local premiere, and Mr. Ward was on hand to take several bows. The orchestra's woodwind and horn sections sounded more secure than before, and the strings maintained their standard of previous years. The Brahms First Symphony came off reasonably well, though with insufficient drive and force.

Mr. Serkin's performance of the Schumann Piano Concerto was too percussive and tense for this romantic work, except in the slow movement, where the pianist produced a tone of great delicacy. A tragedy marred the evening. Benjamin Sosner, a member of the first violin section, suffered a heart attack during the Brahms Symphony, and died backstage during intermission.

The second program in the Wednesday subscription series presented William Kroll, violinist, as soloist in Mozart's A major Concerto. Mozart's Overture to *The Marriage of Figaro*; and Vaughan Williams' Sixth Symphony completed the list.

With Eugene Ormandy conducting, the Philadelphia Orchestra opened its Baltimore series on Oct. 19, with Bach's Toccata and Fugue in D minor, transcribed by Mr. Ormandy; Schönberg's *Verklärte Nacht*; and Brahms' Second Symphony.

The National Symphony, with its new conductor, Howard Mitchell, gave its first concert on Oct. 25, playing William Schuman's American Festival Overture; Elgar's Violin Concerto, with Yehudi Menuhin as soloist; Bach's *Komm, Süsser Tod* (in memory of Hans Kindler); and Beethoven's Seventh Symphony.

Perry O'Neil, pianist, played his second Baltimore recital in Cadao Hall on Oct. 24. The program included the first local hearing of Norman Dello Joio's Sonata No. 3; the first performance anywhere of George Garratt's Etude in B minor; and works by Mozart, Beethoven, Mendelssohn, Ravel, and Kabalevsky.

Mr. O'Neil carried through with unity and coherence all the music he played. His admirable technique was controlled at all times; his tone possessed depth and lyricism, and he commanded an unusual dynamic range. He was especially convincing in Dello Joio's sonata and in Mendelssohn's *Prelude and Fugue*, Op. 35, No. 1. The Garratt etude was presented with fire and rhythmic drive.

GEORGE KENT BELLows

**Katz Conducts  
Dayton Opening**

DAYTON, OHIO.—On Oct. 19, the Dayton Philharmonic launched its seventeenth season with a program that included Sibelius' Violin Concerto, a work new to the orchestra's repertoire. Tossy Spivakovsky was the soloist, and Paul Katz conducted. Mendelssohn's *Ruy Blas* Overture and Beethoven's *Eroica* Symphony opened the program. Earlier in the day, the orchestra presented the first in a series of afternoon children's concerts, with Pauline Turner, oboist, and Albert McNeil, tenor, as soloists.

On Nov. 3, Artie Shaw will appear with the orchestra at Memorial Hall, in the Dayton premiere of Norman Dello Joio's Concertino.

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**Ljuba WELITCH**

## RECITALS

(Continued from page 16)

songs, in contrast, sounded vague, colorless, and totally lacking in the tart irony and charm of the Robert Frost poems. The Sonatina has some deft sonorities, but lacks both thematic definition and development.

Beveridge Webster played Mr. Carter's long, episodic, and harmonically complex sonata superbly. The work seems more a treatise on contemporary musical thinking than a living creation. The Quintet for Winds is contrapuntally clever, and it kept moving. Yet there are long episodes that sound contrived. Both Mr. Fuller and Mr. Carter seemed to be writing music by an act of will rather than an act of God, so to speak.

R. S.

**Katherine Bacon, Pianist**  
Town Hall, Oct. 22, 3:00

Miss Bacon was at her best in works that are gentle or light in mood. Such pieces as Schubert's Impromptu in G flat, Op. 90, and Schubert-Liszt Hark! Hark! the Lark had great charm. The pianist's conception of Beethoven's Sonata in D minor, Op. 31, No. 2, sometimes known as The Tempest, was something less than stormy, but it was a unified one, nonetheless. The final Allegretto in particular benefited from a tempo—slower than that at which it is usually taken—that brought out a good deal of its tenderness.

Miss Bacon was inclined, however, to sentimental exaggerations that sometimes amounted to distortion. Especially remiss in this respect were



Benjamin Britten is at the piano as Peter Pears sings in the opening program of the first American tour of the composer-pianist and tenor recital team

her performances of the Schubert-Liszt Erl King, and Ravel's Valses Nobles et Sentimentales. The pianist's technique was not adequate to deal convincingly with the heroic sweep of Chopin's Ballade in F minor.

A. B.

**Nicanor Zabaleta, Harpist**  
Carnegie Hall, Oct. 22

In his second Carnegie Hall recital of the season, Nicanor Zabaleta again revealed his extraordinary musicianship and technical facility in a program made up of Handel's Suite in G, Mélhul's Sonata in A, the premiere of J. V. Lecuna's Sonata for Harp, Tournier's Sonatina for Harp, and the works of four old Spanish masters—an unknown composer's Villancete (a sarabande); Diferencias Populares (variations), by Luis de Navaez; and sonatas by José Gallés and Mateo Albéniz. The Lecuna work, bearing the stamp of the impressionist school, has a strong passage of harmonics in the first movement, a dashing final movement, and evidence, throughout the work, of a strong feeling for the color of the instrument to recommend it, but musically it rarely rises above the ground. Mr. Zabaleta's performance of the final group was consistently delightful, bringing out the unsophisticated freshness of the old Spanish works, and his interpretations of the other pieces were equally those of a master musician.

F. V. G.

**Peter Pears, Tenor**  
Benjamin Britten, Composer-Pianist  
Town Hall, Oct. 23

Like Pierre Bernac and Francis Poulenc, Peter Pears and Benjamin Britten are well-known in Europe as recitalists, and have made over 250 joint appearances. This was their American debut as a team, although both of them have been heard separately in the United States. Mr. Pears gave a joint recital with the pianist, Lucy Brown, in New York, in 1940, and was heard in a memorable performance of Mr. Britten's Les Illuminations with a chamber orchestra. And Mr. Britten played his Piano Concerto with the Illinois Symphony, conducted by Albert Goldberg, now Los Angeles correspondent for this magazine, in Chicago, in 1940.

The two English artists, like the French, are quite as distinguished in their interpretations of music by other composers as they are in the works written especially for the singer by the composer. And, to draw a third parallel, Mr. Pears, like Mr. Bernac, is so consummate a musician that the fact that his voice is not intrinsically very impressive is soon forgotten by the listener.

Mr. Pears and Mr. Britten had prepared a program for epicures. It

the Mozart and Chopin works were subjected to artificial inflections, or intricate passagework was played fleetly to produce an effect of sweep and power, allowing musical ideas to be buried in a mass of tone.

Nevertheless, Mr. Bardas' originality of conception, so perfectly expressed, won attention and respect. Tribute must be paid, too, to the many beautiful tonal hues he produced in the Debussy etudes.

R. E.

**John Lloyd, tenor**  
Town Hall, Oct. 23, 5:30 (Debut)

Mr. Lloyd was most successful in arias from Meyerbeer's L'Africana, Bizet's Carmen and Coleridge-Taylor's Hiawatha's Wedding Feast. In these, his robust tone and ringing top notes sounded to advantage. It was not easy, however, for the tenor to moderate his large voice to a size appropriate for an intimate song; nor had he complete control over his tones in passages less loud than forte. Thus, though he attempted to capture the confiding atmosphere of Schumann's Du bist wie eine Blume, the artist's singing lost color and became muffled and constricted. Strauss' Zueignung and Brahms' Meine Liebe ist grün, demanding less *mezzo voce*, went better, and their culminating measures were tonally impressive. Yet one felt that the singer rarely seized upon and communicated the emotional content.

R. G.

**Mischa Elman, Violinist**  
Carnegie Hall, Oct. 23

Mischa Elman, who first appeared in this city on Dec. 10, 1908, with the now defunct Russian Symphony, called the present recital a 40th anniversary concert. Forty-one years ago he had burst upon the local scene in the Tchaikovsky Concerto. This time he dispensed Handel's E major Sonata (in the Gevaert edition), the Bach Chaconne, Bruch's hard-ridden old G

(Continued on page 20)

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MUSICAL AMERICA

# OPERA AT CITY CENTER

## The Tales of Hoffmann, Oct. 19

Two newcomers to the cast of the Offenbach opera provided fresh interest—Lawrence Winters, in the quartet of baritone roles, and Mario Berini, as Hoffmann. Mr. Winters used his fine voice persuasively in the difficult assignment, and was particularly successful with the characters of Lindorf and Coppelius. For Dappertutto he lacked the keen malevolence that underlies the melodious outpouring of the diamond aria. As Miracle he needed more sharpness of action and focussing of the evil character.

Mr. Berini was not in good voice for the central portion of the opera, but sang the Klein-Zach song well in the Prologue, and summoned some affecting tones in the scene with Antonia. The love duet was nicely sung, for Ann Ayars is one of the best Antonias in these times. She accomplished every phase with warmth and accuracy, and there was no sense of strain in her vocalization.

Also high on the list of excellent characterizations was Virginia MacWatters' Olympia. She was plausible, charming, and comic as the doll; and she sang exquisitely. Suzy Morris was a voluptuous Giulietta, in both figure and voice. Others in the cast were Luigi Vellucci, who made a fine piece of characterization out of Cochenille, and also sang Andres, Piticcincaccio, and Franz; Edwin Dunning, as Spalanzani and Schlemil; Rosalind Nadell, as Nicklausse; Richard Wentworth, as Luther; Nathaniel Sprinzena, as Nathaniel; Arthur Newman, as Hermann; Frances Bible, as the Mother, and George Jongeyans, singing Crespel for the first time.

Jean Morel conducted, with some obvious effort to pull things together on the stage. Perhaps the uncertainty and raggedness in this year's production has resulted from the shifts in cast and too heavy a dependence on the conductor's beat by several of the principals. Nor is the performance materially helped by the brief and all too imprecise ballet of automatons

designed by Charles Weidman for the first act.

Q. E.

## Aida, Oct. 20

The first Aida of the City Center season brought Joan Hammond's first American appearance in the title role. As in her earlier Mamma Butterfly, Miss Hammond, who has sung Aida a substantial number of times at Covent Garden, gave a performance that was consistently intelligent and frequently moving. Always alive to the dramatic situation, she was extraordinarily successful in finding rewarding dynamic levels for her voice, which, although ample in size, seemed somewhat cool in quality. Her singing of Ritorna vincitor was notable for vividness of declamation and for secure, ringing top tones, but she failed to achieve a clearly focussed pianissimo at the end; and she presented her parts of the Nile scene duets attractively. Her movement on the stage was confident and controlled, and although her costume (blue and sheer) did not blend well with H. A. Condell's décor, she made a handsome figure.

Margery Mayer's Amneris was even better than when she first sang the role here; her voice seemed fuller and capable of a wider range of expression, and her Judgment Scene, in particular, was entirely accomplished. As Radames, Lloyd Thomas Leech sang robustly most of the time, but his expressive devices, such as they were, smacked more of the style of Blossom Time than of Italian opera. Lawrence Winters, in slightly cloudy voice, delivered his customary stage-wise impersonation of Amonasro; and Oscar Natzka was a fine Ramfis. Gean Greenwell was the King, Edwin Dunning the Messenger, and Frances Bible the Priestess. Joseph Rosenstock conducted with a sure hand.

J. H., Jr.

## Ariadne auf Naxos, Oct. 21

Lucille Manners was heard for the first time in the role of the Composer at this performance (the season's second and last), replacing Barbara Patton, who had been announced for the part. The rest of the cast was familiar, with Suzy Morris as Ariadne; Virginia MacWatters as Zerbinieta; Rudolph Petrak as Bacchus; Ann Ayars, Dorothy MacNeil and Rosalind Nadell as Nyade, Echo, and Dryade; and, in other leading roles, Robert Rounseville, James Pease, Gean Greenwell and John Tyers. Miss Manners played the role of

the Composer intelligently, but she was hopelessly miscast. The soaring vocal line and dramatic climaxes call for a powerful voice with ringing high tones. Miss Morris possesses the wide range and voluptuous coloring of voice for the role of Ariadne, and she makes much of its plasticity. She was, however, a little insecure at this performance, in both text and music.

The exquisite trio of Ariadne's attendants at the opening of the second act was beautifully, if cautiously, performed. Miss MacWatters sang Zerbinieta's aria brilliantly. Laszlo Halasz conducted.

R. S.

## The Marriage of Figaro, Oct. 22

The season's second performance of Mozart's The Marriage of Figaro, which the New York City Opera Company presents in the splendid English version by Ruth and Thomas Martin, had a familiar cast. Ellen Faull, as the Countess, sang with the freedom and stylistic sureness that are her familiar attributes in Mozart's music; and Virginia Haskins presented her charming, fine-grained portrayal of Susanna. Rosalind Nadell, substituting for Frances Bible, who was indisposed, sang Cherubino. James Pease was the Figaro, and Walter Cassel the Count. Mary Kreste, Dorothy MacNeil, Richard Wentworth, Luigi Vellucci, Nathaniel Sprinzena, and Arthur Newman completed the cast. Joseph Rosenstock conducted with admirably firm tempos, and played the piano accompaniments to the recitatives.

J. H., Jr.

## La Traviata, Oct. 23, 2:30

This repetition of the Verdi perennial found a familiar cast in good spirits, and the result was a delightful performance that never lagged. Frances Yeend, as Violetta, Eugene Conley as Alfredo, and Norman Young, as the elder Germont, were an appealing trio of principals. Miss Yeend deserves special mention for her exceptionally touching *Addio del passato*. The lesser roles were in the capable hands of Dorothy MacNeil, Mary Kreste, Nathaniel Sprinzena, Richard Wentworth, Edwin Dunning, and Arthur Newman. Lee Shaynen conducted.

A. B.

## Carmen, Oct. 23

A débutante as Carmen, a new Don José, and two substitutions for singers originally listed made this performance something less lively than those usually presented by the company. Conchita Gaston, an attractive and girlish Philippine-American artist, sang pleasantly in many ways, but

(Continued on page 21)



SIOUX CITIZENS AND STIGNANI

Ebe Stignani is congratulated by officers of the Sioux City Civic Concert Association after she opened the fifteenth season of concerts in the South Dakota city. C. A. Christopherson, Rabbi Richter, L. M. Fort, Lee Bright, J. Earl Lee, and Hubert Aaronson stand behind Paul Ulanowsky, accompanist; Miss Stignani; Mrs. William C. Duffy; Bernice Halverson; and Vera Williams

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## RECITALS

(Continued from page 18)

minor Concerto, Three Dances by Filip Lazar, and Wieniawski's Polonoise Brillante. And, being blessed with a particularly excellent pianist in Wolfgang Rosé, he felt himself justified in giving a place of honor to Fauré's beautiful A major Sonata.

The artist's listeners were abundantly enthusiastic. Mr. Elman played as he has been playing for quite some time. There is no use pretending that he draws from his violin the big, lush, sensuous tones he used to produce to the rapture of his followers, or that he plays with the same dash and spectacular challenge as of old. In some ways this is, perhaps, all to the good. At the same time, the present anniversary concert might have benefitted by rather more color and bigness of style. Also, by a feeling for rhythm less open to question, and by more hairbreadth accuracy of pitch.

Mr. Elman has always enjoyed squeezing the last drop of juice out of every phrase that can be made, rightly or wrongly, to stand such treatment, and again this tendency was evident. A work like the Bruch concerto endures it more gracefully than the Bach chaconne, which sounded more diffuse than one hearer recalls it in a month of Sundays. The Fauré sonata also came in for some long-spun sweetness that was not to



Sascha Gorodnitzki

Mischa Elman

Maggie Teyte

Anatole Kitain

its advantage. Here, however, the music distinctly profited from Mr. Rosé's high spirited piano playing.

H. F. P.

**Sascha Gorodnitzki, Pianist**  
**Carnegie Hall, Oct. 26**

Mr. Gorodnitzki's program began with Mendelssohn and ended with Chopin, but it included one unfamiliar work along the way, Harold Triggs' Regency Suite, after a story by Max Beerbohm. Mr. Triggs was inspired by an episode in Beerbohm's "fable for tired business men," The Happy Hypocrite. His suite refers to the madcap entertainment described in the story. It is made up of five movements entitled A Bumper of the Grape; On the Banks of the Ken; Gagliarda of the Sicilian Grande and the Merry Dwarf; The Saracen and His Court (Sarabande); and The Flight of the Fair Maid of Samarkand. The music is conventional in style and slight in musical content. Unfortunately, it fails to reflect the fantastic imagination and exquisite wit of Beerbohm's fable. Mr. Gorodnitzki played it deftly.

The recital opened with Mendelssohn's Song Without Words in G major, Op. 62, and Etude in A minor, Op. 104, which the pianist took at a dizzy pace, without losing clarity. Mr. Gorodnitzki played Beethoven's Thirty-Two Variations in C minor in a vigorous, but hard-toned and expressive fashion. Far more persuasive was his interpretation of the major offering of the evening, Liszt's Sonata in B minor. The pianist gave to this work the spaciousness of timing and the rhetorical emphasis which it requires. The flamboyant episodes were done in the grand manner, and he did not attempt to hurry through the slow sections, but imbued them with their rightful contrast with the storm and fury to follow. He also managed to introduce dramatic pauses between the structural sections of the sonata without breaking the continuity of his performance. If Liszt's tone poem for piano is to survive on modern recital programs, it must be played as Mr. Gorodnitzki did it, with full devotion and belief in its musical merits.

R. S.

**David Holland**  
**Town Hall, Oct. 26**

Although this was Mr. Holland's fifth recital in Town Hall, nervousness seemed to plague him through four-fifths of the program. As a consequence, it was difficult to assess his abilities except in the playing of a few pieces, including two short encores, at the end of the evening. In these he exhibited an attractive musical sensitivity and pleasant technical facility.

Elsewhere on the program, there were many isolated passages that displayed this same agreeable musicianship and skill, but they would be succeeded by disturbing periods of rhythmic insecurity, false notes, a bad balance between upper and lower sonorities, or wayward phrasing.

Mr. Holland's program listed one contemporary work, Anis Fuleihan's Sonatine, No. 2, as well as the same composer's respectful transcription of a Bach Prelude and Fugue in E minor for organ. The rest of the recital included two Scarlatti sonatas; Schumann's Papillons; Schubert's Sonata in A minor, Op. 143; Mozart's Sonata

in B flat, K. 570; and two Debussy pieces, Soirée dans Grenade, and Jardins sous la pluie.

R. E.

**Robert Brink, Violinist**  
**Town Hall, Oct. 28**

Mr. Brink's recital began with Bach's Sonata in E, for violin and keyboard accompaniment; continued with Mozart's Concerto in D, K. 218; the first New York performance of a Sonata by Ervin Henning; and three pieces from Ibert's Histoire; and concluded with the Polonoise Brillante, No. 2, by Wieniawski.

The performer's sincerity, good taste and naturally pleasant tone were evident throughout the program. Only a seeming lack of spontaneity and a restricted dynamic range kept the violinist's playing from being as absorbing as it might have been. But it was a pleasure to hear a violinist who preferred a refined tone to a lush one, and musical values to showmanship.

Mr. Henning's new sonata, written for Mr. Brink and completed about a year ago, is composed largely in a dissonant contrapuntal style. Its musical ideas seem less inspired than its workmanship and its merit insufficient to sustain interest throughout its length. Robert Ball was the accompanist.

N. P.

**Joseph Bell, Baritone**

**Carl Fischer Concert Hall, Oct. 28**

This affair, announced as a concert for the Society for Forgotten Music, took the shape of a long-drawn-out song recital by Joseph Bell, baritone, with Vladimir Dukelsky (Vernon Duke) at the piano. The program consisted of a quantity of fair-to-middling old Italian airs by Luigi Manzi, Bononcini, and Pietro Pagnatta; a set of four songs by Michael Cavandish (a contemporary of Shakespeare); French airs and couplets by Adolph Adam, Chabrier, and Paladilhe; Robert Franz's Marie; two songs—Liebst du um Schönheit, and Das ist ein Tag—by Clara Schumann; MacDowell's The Sea; and songs by Stephen Foster and Sidney Homer.

Mr. Bell sang with a resonant tone but not much variety or style. It was sufficiently shocking to find as comparatively well-known a lied as Franz's Marie listed as "forgotten" music. It is true that the lyrics of that master are exceedingly intimate and delicate, and call for very special qualifications in those unusual artists who attempt them. But since the Franz lieder rank with the finest in song literature, the Society for Forgotten Music should consider it a solemn obligation to bring forward the choicest specimens of a master who remains an unknown quantity to most Americans.

H. F. P.

**Anatole Kitain, Pianist**

**Carnegie Hall, Oct. 29, 2:45**

On the occasion of his seventh recital in Carnegie Hall, Mr. Kitain joined the list of pianists who have played all-Chopin programs this fall to commemorate the centenary of the Polish composer's death.

Mr. Kitain's playing was fine in the small, lyric pieces, where his singing tone, sensitivity, and avoidance of too much rubato projected the characteristic melodies with considerable beauty. With his enormous technical skill the pianist also created many enjoyable pianistic effects in the larger works, but these at times suffered from a subjective treatment

that became self-indulgent to the point of distortion, because of excessive dynamic contrasts, over-accentuation of inner voices, and too speedy tempos.

The program included a charming Nocturne in C minor, said to have been discovered in Paris in 1938, and listed as a first performance in New York. The major works on the recital were the Fantaisie in F minor, the Sonata in B minor, the Ballade in F minor, and the Barcarolle. Four preludes, two nocturnes—including the one already mentioned—three études, two mazurkas, a polonoise, and a waltz completed the listing. R. E.

**Maggie Teyte, Soprano**  
**Town Hall, Oct. 29**

There was an engaging informality about the recital Maggie Teyte gave before a friendly audience that listened devotedly and rewarded the British soprano with warm and lengthy applause. The program offered by Miss Teyte included lieder by Brahms and Wolf; Fauré's La Chanson d'Eve, a cycle of songs to excerpts from poems by C. von Lerberghe (as Miss Teyte informed her audience in a verbal program note); two songs by Frederick Delius; two folk songs from the British Isles, Land of Hearts Desire and Green-sleeves; Mischa Levitzki's O Thou Beloved One; three of the Debussy songs that have long been her special province; and the Air from the same composer's La Demoiselle Elue.

Throughout the evening, Miss Teyte's vocalism, while not devoid of tones that did not come off felicitously, was sound and resourceful. Her voice was not in its best estate in the opening lieder, but in the Fauré cycle she sang with considerable freshness and facility, and produced several pianissimos of attractive brightness. Her French diction, as in the Debussy group, was as impeccable as always. Her interpretations of the varied music in her program, while not of great depth or expressive range, made skillful use of carefully planned—and highly

(Continued on page 22)

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## OPERA

(Continued from page 19)

her Carmen was an ingénue, very much on the surface. Mario Berini sang his first Don José, and, in spite of an unbecoming costume and make-up, carried through the emotional and vengeful line of the role. James Pease sang Escamillo, although Marko Rothmuller had been originally scheduled; and Frances Bible's illness brought Rosalind Nadell to the part of Mercedes. Ann Ayars was a good Micaela, although she pushed her high tones so that they spread and became unfocused. Other singers were George Jongeyans, as Zuniga; Dorothy MacNeil, as Frasquita, Nathaniel Sprinzena, as Remendado; Edwin Dunning, as Dancairo; and Frank Gomboni, as Morales. Jean Morel conducted. Q. E.

### Tosca, Oct. 28

Joan Hammond's first Tosca in this country was the new feature of the season's second presentation of Puccini's opera. Miss Hammond again proved herself to be an accomplished and mature artist. From her sweeping entrance in the first act until she thrust a guard to the floor and strode over the parapet of the Castle Saint Angelo her singing was knowing and secure. The role lies well for her voice, which she used resourcefully and with a constant awareness of the benefits to be derived from Puccini's orchestration; and she sang Vissi d'arte with great theatrical impact. But throughout her performance there was a lack of dramatic and musical flexibility, a lack of spontaneous identification with the part, and an angularity about her phrasing that inhibited her from projecting her remarkable gifts to the full.

Cavaradossi is one of Eugene Conley's best roles, and he made the most of the arias and of the Vittoria! passage in the second act; and Walter Cassel's Scarpia had its familiar merits—although both showed less than complete respect for Jean Morel's status as conductor. George Jongeyans, made up to look alarmingly troglodytic, sang Angelotti's lines with round, full tones in his first appearance in the part. Richard Wentworth was the Sacristan; and Frances Bible, Edwin Dunning, Arthur Newman, and Walter Brandin completed the cast. J. H., Jr.

Martin, who conceived this opera in terms of Puccini's later, more symphonic scores and did not always allow the melodies to breathe. But the orchestra's playing was lucid, and Mr. Martin obtained effective performances from Eugene Conley as Rodolfo, Norman Young as Marcello, Oscar Natzka as Colline, Arthur Newman as Schaunard, Richard Wentworth as Benoit, Edwin Dunning as Alcindoro, and Luigi Vellucci as Parpignol. A. B.

### Don Giovanni, Oct. 29

Eva Likova, singing Donna Elvira for the first time anywhere, came through the rigors of singing a major Mozart role with much to commend. From the evidence of what she has already done with her characterization of Donna Elvira, Miss Likova will grow more into the role and make it more authoritative. Her naturally warm, rich voice, with its wide range, sounded well in the ensemble groups, and when she sang softly. In the dramatic sections, where the full voice was needed, her tone often lacked focus, especially in the middle register.

James Pease was again convincing as the Don, and George Jongeyans as Leporello matched his master at all times. Ellen Faull made Donna Anna a moving figure, singing with beauty and impeccable taste. Ann Ayars was completely captivating as Zerlina, using her lovely voice skillfully. Edwin Dunning's Masetto was amusing. Gean Greenwell appeared as the Commandant, and Rudolph Petrak as Don Ottavio. Mr. Halasz's expert conducting kept the opera well paced, and the ensembles came off with distinction. G. K. B.

### Der Rosenkavalier, Oct. 30

The news at this performance was a new Marschallin, who stepped into the part on 24 hours notice, because Maria Reining was still indisposed. Leona Scheunemann, it is said, had only three rehearsals in the role, which is seldom entrusted to a singer as young and inexperienced. (She has been on the stage barely a year.) Under the circumstances, her performance was a highly creditable one, particularly from a vocal standpoint. Her voice had beauty, flexibility, and a feeling for the Straussian phrase.

This adventitious casting somewhat shadowed the debut of Christina Carroll as Sophie, and the assumption of Miss Scheunemann's scheduled role of Marianne by Ellen Faull. Miss Carroll's voice was attractive in all registers but the crucially high one, where its texture became strained and thin.

Miss Faull sang the duenna's music capably. Other newcomers were Giulio Gari, whose Italian song in the first

(Continued on page 34)

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At Arthur Kent's program for the Globe, Arizona, Community Concert Association were seven Indian students from the Peridot Apache Reservation—the Rev. H. E. Rosin, reservation missionary; three Apache boys; Archie Black, the baritone's accompanist; Mr. Kent; Hubert F. Wood, president of the local Community association; four Apache girls; and Dorothy Wolf, mission school teacher

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Cello-Piano Duo

## RECITALS

(Continued from page 20)

personal-devices of song presentation. George Reeves provided his usual responsive and wonderfully musical accompaniments.

J. H., Jr.

**Max Carr, Pianist**  
**Town Hall, Oct. 29, 5:30 (Debut)**

Mr. Carr disclosed respectable technical attainments and a musical tone at his Town Hall debut. The pianist, who is head of the piano department at Trinity University, San Antonio, Texas, assembled a varied program that comprised three sonatas by Scarlatti; Beethoven's Sonata, Op. 57, the Appassionata; items by Debussy and Griffes; five pieces from Goossens' Kaleidoscope; Chopin's Fantasy in F minor; and first performances of Joseph W. Clokey's Nocturne, and Ludmila Ulehla's Con Spirito, both of them trifles.

Mr. Carr approached these works in a uniform way, covering them all with a thin cloak of studied sentiment. There was almost as much rubato in the Scarlatti sonatas as in the Chopin Fantasy, and Griffes' White Peacock was barely distinguishable from Debussy's Poissons d'or. Mr. Carr seemed to have more correct intuitions about the Beethoven sonata, but his performance of it was emotionally neutral, though technically proficient.

A. B.



Miklos Gafni      Leonid Hambro

**Richmond Gale, Pianist**  
**Town Hall, Oct. 30, 3:00 (Debut)**

Richmond Gale's debut had many commendable features: He was consistently well-poised, he produced a good tone, and he displayed taste in his interpretations. His program included two chorale-preludes by Bach—I Call Upon Thee Lord, Rejoice Beloved Christians—and the Bach Chaconne, transcribed by Busoni; the Brahms Variations and Fugue; Chopin's Fantaisie, Nocturne in F major, and Scherzo in B minor; the first performance of Halsey Stevens' Rondo (1940); Scriabin's Etude Pathétique; Granados' The Maid and the Nightingale; and Albeniz's Triania.

Mr. Gale's best playing was in the Chopin group. Here he seemed relaxed, and his interpretation was sound, brilliant and mature. The details that weakened the first part of the program might be attributed to the tension of a debut recital. At times the contrapuntal works lacked a clearly defined line and the tone had too little depth to carry through the other voices, as in the Bach and Brahms works. The Maid and the Nightingale on the other hand, was exquisitely done.

G. K. B.

**Leonid Hambro, Pianist**  
**Carnegie Hall, Oct. 30, 5:30**

Mr. Hambro seems to be well on his way in transition from the young pianist of decided gifts to the mature one of personal stamp. Perhaps the most remarkable facet of his pianism is his feeling for the capricious and the fantastic. In this connection his performances of Beethoven's bagatelles, Op. 119, No. 3, and Op. 126, No. 4, and Liszt's Mephisto Waltz were masterly evocations of mood.

But Mr. Hambro's uncommon musical imagination also encompasses music of other emotional cut. There was real Schubertian lilt in the F minor Impromptu, Op. 142, No. 4, and the pianist can give direction and meaning to the rhapsodic inspirations of the Mozart Fantasy in C minor, K. 465, as well as to Bartók's Eight Improvisations, Op. 20. There are no doubt some who would take exception to his performance of Chopin's Sonata in B flat minor, Op. 35, claiming that the work needs greater lyrical impulse than Mr. Hambro has. But the pianist played it with an honesty and an heroic sweep that had its own validity.

Hand in hand with the recitalist's insight into the larger meaning of a work went a truly musical feeling for detail. There was abundant color in his playing, and beautiful shaping of phrase. What Mr. Hambro has not at present developed is complete control of tone, particularly in loud playing, where it loses the limpidity and variety it can achieve in soft passages. But all in all this was a very auspicious inaugurating recital for the second season of the Carnegie Hall Twilight Series.

A. B.

and Admeto, lieder by Brahms and Wolf, songs by modern French composers, and songs in English. Miss Dunlop, who won her audience in advance through her poised and gracious platform deportment, sang throughout with taste and musicality. She was at her best in the French and English songs, where she cast aside her earlier nervousness and sang with excellent diction and intelligent control of color and dynamics. Her interpretations of Fauré's Prison, Debussy's Receuillement, and Barber's A Nun Takes the Veil, in particular, were sympathetically colored. Her voice was naturally attractive in quality; and, as the evening progressed, she began to produce it with better focus and a cleaner, more forward projection of soft tones, which had been virtually inaudible earlier.

J. H., Jr.

**New Friends of Music**  
**Town Hall, Oct. 30, 5:30**

The fourteenth season of the New Friends of Music began in delightful fashion. Daniel Saidenberg's Little Symphony opened the program with Bach's First and Second orchestral Suites, and thereby made a handsome prefatory gesture to herald next year's Bach bicentennial. After this exhilarating dispensation, Hortense Monath played Mozart's E flat Concerto, K. 271, which, by one of those coincidences by no means unfamiliar in our musical experience, had been performed only the previous evening by Eugene Istomin at a Philharmonic-Symphony concert in Carnegie Hall.

It would be hard to imagine more expert performances of the treasurable Bach Suites than Mr. Saidenberg's little virtuoso ensemble achieved. The music was played with the utmost crispness, clarity, and balance, and with unflagging zest. The style of the blither Second Suite, in B minor, was beautifully differentiated from the grander, more imposing aspect of the noble C major, which the conductor, with fine sense of contrasts, placed second on the bill. Special mention must go to the astonishing virtuosity of the flutist, Julius Baker, who played the Badinerie in the B minor Suite with breathtaking speed and accuracy; and the shadings that marked the delicious Polonoise and Double were no less memorably accomplished. It would be hard, likewise, to overpraise the extraordinary contributions of the two oboes and bassoon in the C major masterwork: Mr. Saidenberg, with good reason, signalled these artists to acknowledge the applause of the delighted hearers.

The Little Symphony furnished Mme. Monath a polished accompaniment in Mozart's "Jenamy" concerto. The pianist, however, played the concerto with less subtlety and sensitiveness than some of her Mozart performances have shown in the past.

H. F. P.

**Eby and Bedford**  
**Town Hall, Oct. 31**

There are so many virtuoso two-piano teams about these days that a new one has to be rather exceptional to ruffle the waters surrounding our island home. Evelyn Eby and Reginald Bedford, who come from Canada, indicated at their local debut that they play, on the whole, very well, without effacing any thoughts of other duo-pianists. They have



Ben Greenhaus

Hortense Monath looks over a Mozart concerto score with Daniel Saidenberg before the opening concert of the New Friends of Music Town Hall series

vigor, good rhythm (in the main) and a well developed mutual sympathy. Fault-finders might detect, here and there, infinitesimal lapses in the matter of striking certain notes at exactly the same time. But a team that can perform Chopin's beautiful C minor Rondo as smoothly, poetically and with as much sensitive color as this pair of Canadians should not be slightly dismissed.

The artists played arrangements of Handel and Bach (among them a villainous derangement by Percy Grainger of Bach's lovely Sheep Can Safely Graze); Brahms' Variations on Haydn's St. Anthony Chorale; Debussy's Caprice No. 1, from En blanc et noir; two monotonous pieces by Germaine Tailleferre, headed Jeux de plein air; Ravel's Ma Mère l'Oye; Three Sketches by Violet Archer (a native of Montreal who studied with Bartók and Hindemith); and Rachmaninoff's Tarantella, from the Second Suite. Miss Archer's pieces were done with a special sympathy calculated to bring out their best qualities. Some of the Brahms-Haydn Variations were excellent, others rather less so.

H. F. P.

**Miklos Gafni, Tenor**  
**Carnegie Hall, Nov. 1**

This second New York recital by Miklos Gafni, Hungarian tenor who made a highly successful Town Hall debut two seasons ago, drew a crowd that filled Carnegie Hall to the rafters and spilled over into 200 seats placed on the stage. His long and ambitious program included airs by Giordani, Handel, and Durante; Cujus animam, from Rossini's Stabat Mater; lieder by Brahms, Schubert, and Strauss; arias from Verdi's Il Trovatore, Cilea's L'Arlesiana, Mozart's Don Giovanni, and Kodály's Háry János; and miscellaneous songs by Hageman, Bartók, Tosti, Rachmaninoff, and Di Crescenzo.

As in his debut, Mr. Gafni proved himself to be the possessor of the middle portion of a really exceptional dramatic tenor voice—huge in size and rich in animal excitement. His lower tones, however, were thick and lacking in resonance, and he produced tones above G only with great effort, and then with the most dubious intonation.

(Continued on page 24)

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## Sadler's Wells

(Continued from page 7)

lets to attract wide attention to the achievements of the new group of choreographers and dancers which was to develop into the Sadler's Wells Ballet. Miss de Valois produced it originally for the Camargo Society, at the Cambridge Theatre in London, on July 8, 1931. The Vic-Wells Company (which changed its name to the Sadler's Wells Ballet) introduced the work to its repertoire at the Old Vic Theatre, on Sept. 22, 1931. Ralph Vaughan Williams, one of England's leading composers, wrote the music for the ballet. In view of its historical significance, Job deserved to be included in the repertoire of the company's American visit. Intrinsically, it is a sadly dated and uninteresting composition.

In Job, the situation which exists in Checkmate is reversed. The score is vital, whereas the choreography is almost non-existent. The portentous libretto by Geoffrey Keynes and Gwendolen Raverat does not lend itself to dancing. John Piper's costumes and scenery imitate Blake cleverly, but there is little trace, either in the setting or the choreography, of Blake's mad vision or of the tragedy of the Bible narrative. Miss De Valois has drawn pretty pictures and Christmas-pantomime poses, where she should have created a torrential drama in movement. Job is inadequate to its theme. Robert Helpmann, as Satan, strove frantically to inject some life into the performance, although his role contained too much posturing to be wholly effective. The others walked about, waving palms, beating wings and uttering silent hosannahs, as best they could. Alexis Rassine, as Elihu, who "shows Job his true relation to the Universe," was helpless in the face of an impossible wig and the feeble movement assigned to him. The Bacchanale would not have upset a conference of church deacons, and even War, Pestilence and Famine could not induce a sense of discomfort in the spectator. But Job is at least tastefully done. Miss De Valois is too much of an artist to vulgarize the work, despite its shortcomings.

ROBERT SABIN



GRIFFITH FOUNDATION AWARD

Mrs. Parker O. Griffith (second from left), president of the Griffith Music Foundation, in Newark, N. J., congratulates Leonard Bernstein, winner of the 1949 honor award. The other ladies are Thea Dispeker, general manager of the Little Orchestra; Dorothy Sarnoff soprano; and Virginia Paris, mezzo-soprano

## Three Milhaud Operas Minutes Staged At YMHA

Darius Milhaud's set of *Trois Opéras Minutes*, composed in 1927, received one of its infrequent performances in this city when it was presented on a program, sponsored by the Dance Center of the Y.M.-Y.W.H.A., together with ballets choreographed by Todd Bolender—*Seraglio*, *The Image in the Heart*, and *Commedia Balletica*.

The Milhaud operas last approximately ten minutes each. They retell three incidents from Greek mythology—*The Abduction of Europa*, *The Abandonment of Ariadne*, and *The Rescue of Theseus*—which are treated with mock seriousness by the librettist, Henri Hoppenot. French classical opera seems to be the model for the musical form, but all the segments—arias, duets, choruses, recitatives—are reduced in scale. One aria, in fact, is only six measures long. The principals number five at the most, and the chorus requires only three women and three men.

Milhaud has clothed this miniature framework with some first-rate music. Diverse moods—romantic, dramatic, plaintive—follow one another swiftly and are established without waste or apparent effort. The music is rich in suggestions of the declamatory aria in French classical opera, of the sensuous aria in romantic opera, and even of folk songs. There is no sense of disjointedness or pastiche, however, because the French composer's personal harmonic idiom gives everything stylistic unity. His characteristic rhythmic vitality keeps the work moving along, and there is abundant use of the triple meters of which he is so fond. Although some of the music is bold and striking, the predominant effect is one of lyric grace, as opposed to the rather harsh beauty of such a realistic work as *Le Pauvre Matelot*, written a year before the operas.

John Colman, who seems to have been the guiding spirit in this opera production, was both stage director and conductor, fulfilling both functions admirably. His small group of singers projected the music expressively with voices that blended well, although they were a little light in weight. Jack Heidelberg played the piano reduction of the score. The staging was becomingly simple and ingenious. The singers wore modern evening dress and carried before their faces Greek-like masks, which they lowered when they sang. They posed and moved in patterns associated with classical Greek pictures. A minimum of props kept the stage uncluttered.

R. E.

## North Carolina Opera Group to Begin Season

GREENSBORO, N. C.—The Music Theatre Repertory Group, the first professional touring opera company in North Carolina, will begin its third season of one-act operas in English in November, with a tour of seven Pennsylvania cities, under the auspices of Pennsylvania State College. The company's repertoire includes Gian-Carlo Menotti's *The Telephone* and *The Old Maid and The Thief*; Wolf-Ferrari's *The Secret of Suzanne*; and Debussy's *The Prodigal Son*. The group also plans to present abridged versions of Verdi's *La Traviata* and Humperdinck's *Hansel and Gretel*, in English. The founders of the company—Amelia Cardwell soprano; Josephine Fisher, contralto; and Ted Bodenheimer, baritone—are also business manager, treasurer, and technical director, respectively. Clifford E. Bair is stage director.

## Perry O'Neil Presents Second Philadelphia Recital

PHILADELPHIA—Perry O'Neill, pianist, played his second Philadelphia recital at the Barclay Hotel recital hall on Nov. 8. In a program of works by Mozart, Beethoven, Dello Joio, Mendelssohn, Ravel, Kabalevsky and George Garratt he revealed a technique of ample resource, under the control of a musicality that was both deep and many-sided. His performances of Mendelssohn's little-played Prelude and Fugue, Op. 35, No. 1 and Mozart's D minor Fantasy were especially successful in combining clarity of design with lyric eloquence and dramatic force, and his account of Norman Dello Joio's Third Sonata was altogether persuasive.

C. S.

## Boston Symphony Elects Two New Members of Board

BOSTON—At a recent meeting of the board of trustees of the Boston Symphony, Charles D. Jackson and the Rev. Theodore P. Ferris were elected to the board.

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## RECITALS

(Continued from page 22)

nation. His singing of the classic airs that opened his program was entirely lacking in stylistic acceptability; and although he moderated his voice somewhat in the lieder, he invested them with sobs and portamentos. His singing of operatic excerpts was prevailing raw and open, and almost completely devoid of regard for rhythmic values. His Ah, si, ben mio and his Il mio tesoro, in particular, were wanting in felicity of style. Cilea's Lamento di Federico lay more within the singer's expressive range, and he negotiated it successfully.

His efforts were greeted enthusiastically by the audience, which added shouts and whistles to applause of ovation proportions. Otto Herz was at the piano.

J. H., Jr.

### Gerda Christensen, Soprano Carnegie Recital Hall, Nov. 1

Miss Christensen, who first appeared here in a Times Hall recital in April, 1948, and who has sung various grand and light opera roles, wisely chose to present two extensive groups of Danish songs in her first solo New York recital. She displayed a strong feeling for these simple, lyric works, and she made the most of them musically, with a strong sense of line, clean phrasing, and tonal coloring. Throughout the program—made up of works by Mozart, Donizetti, Gounod, Duparc, Hahn, Paliadile, Gershwin, Britten, and Menotti, in addition to the Danish folk and art songs—Miss Christensen used her middle and lower range to good effect. Her head tones, however, were produced with difficulty, and were inaccurate in pitch. Frederic Kurz-

weil accompanied for all but the folk-songs, which were played by Karen Spange Eskild.

F. V. G.

### New York Trio Town Hall, Nov. 2 (Debut)

There was a very large and obviously interested audience at the launching of the New York Trio, an ensemble consisting of Frances Blaisdell, flutist; Lucile Lawrence, harpist; and Seymour Barab, cellist. Of the three artists the two ladies are the better known to the local musical scene, although Mr. Barab's accomplishments are by no means inconsiderable.

The program began with a Sonate à Trois, by Leclair, and ended with another Trio Sonata, this one by Johann Philipp Krieger, who flourished from 1649 to 1725. The remaining ancient on the bill was the great Dietrich Buxtehude, who was one of Bach's divinities. Otherwise the field was to the ardent young bloods—André Jolivet, Normand Lockwood, Wallingford Riegger, Jacques Ibert and Lou Harrison. Possibly their music will still be going the rounds two centuries hence, like that of Leclair and Buxtehude; possibly, also, it will not.

The concert was generally pleasant, often soothing, now and then enlivening, but in the main monotonous. Probably this was inevitable considering the nature of the instrumental combination. It may well be that the three players (whose performances were distinguished by refinement, seriousness, and sincerity) will on future occasions achieve a wider range of color, a finer blend and balance of tone and a wider dynamic variety. One hopes so, as there is room for such an ensemble. Miss Lawrence, always an excellent harpist in her own right, might profitably limit the sonorities of her instrument to adjust their volume to Miss Blaisdell's flute and the often cautious restraint of the cellist.

Leclair, Buxtehude and Krieger need no defence at this stage. As between André Jolivet's Les Mages (the second movement of the composer's Pastorales de Noël), Mr. Lockwood's Allegro grazioso and Adagio cantabile (both written for Mrs. Elizabeth Sprague Coolidge, and played for the first time), and Wallingford Riegger's Suite for solo flute, there need be no agony of hair-splitting. The French work had by far the best of it, what with its sensitive mood-painting and charm of instrumental economy. It easily overshadowed the labored effusions of Lockwood and Riegger. Jacques Ibert's Trio, heard here for the first time, will not contribute substantially to its composer's fame. It is hardly more than pleasant salon music, the sort of thing loosely classified as *Unterhaltungsmusik*.

Lou Harrison's Suite for Cello and Harp, composed for the New York Trio, is well written, and, barring its unoriginal and over-lengthy Aria, agreeable in the brevity and unpretentiousness of its movements; the second, a Pastoral en rondeau, is definitely charming.

H. F. P.

### Aubrey Pankey, Baritone Town Hall, Nov. 3

Taste and intelligence marked Aubrey Pankey's singing in a program made up of arias by Handel; lieder by Schumann and Schubert; four unfamiliar Spanish songs, one of which—Carlos Gustavino's *Dejame esta voz*, dedicated to the baritone—was given its first performance; Danish and Finnish songs; and Negro spirituals.

The singer invested each song with a fresh and imaginative projection of what the music had to say, and his diction was notably precise. Viewed as vocalism, however, his work was less satisfying. Although he succeeded, through verbal inflection, in giving his interpretations considerable nuance, his voice was poorly supported and

unpredictable in texture, and the extremes of his range were undeveloped. His tones seemed to come most freely in the spirituals and in the Gustavino songs (which, composed in a traditional idiom, are set forth with notable sensitivity and economy of means). The economy and integrity that also marked Mr. Pankey's own arrangements of three of the spirituals gave further evidence of his intelligence and musicality. Alan Booth provided excellent accompaniments.

J. H. Jr.

### Ben Jones, Pianist Town Hall, Nov. 5, 3:00 (Debut)

Ben Jones appeared for the first time in New York in a program that included Bach's Prelude and Fugue in E flat major; Mozart's Sonata in C major, K. 330; Chopin's Impromptu in F sharp major, Nocturne in C sharp minor, Op. 25, No. 10; Prokofieff's Sonata No. 3; Hindemith's Sonata No. 2; and Liszt's Gnomenreigen, Consolation No. 3, and Mephisto Waltz.

Mr. Jones came through his first recital with dignity, style, and an awareness of dynamic and rhythmic values. If the Mozart was too glib and the Chopin lacked resonance in the quality of the tone, the rigors of a debut might account for these defects.

The Hindemith and the Liszt works were his best achievements, secure and skillful in projection, and sufficiently brilliant both tonally and technically.

G. K. B.

### Appleton and Field, Duo-Pianists Town Hall, Nov. 4

Vera Appleton and Michael Field rounded out their survey of four-hand piano literature, called Two Pianos through Four Centuries, with an intelligently planned program of established works by modern composers—Igor Stravinsky's Concerto for Two Pianos Alone (1935); Paul Hindemith's Sonata (1938), for piano duet; Darius Milhaud's Scaramouche (1937); and Béla Bartók's Sonata for Two Pianos and Percussion (1937).

Miss Appleton and Mr. Field played with notable co-ordination and unanimity of approach, and dealt resourcefully with the problem of playing this exacting list of works on unfamiliar pianos, since a strike by the piano movers had made their own instruments unavailable. Their best work was in the Milhaud suite, to

which they gave its full measure of wit and melodic charm. The Hindemith sonata was also satisfying, for, particularly in the appealing second movement (Lebhaft), they played clearly and with affection. In the Stravinsky sonata, however, they did not maintain a definite enough rhythmic pulse, and what seemed an undue concern with passing figurations often muddled the texture. In the Bartók two-piano sonata, Miss Appleton and Mr. Field had the superb assistance of two battery men who have become fixtures in this work—Alfred Howard, tympanist, and Abe Marcus, percussionist. The performance, while respectable, was seldom more than that. The pianists tended to over-pedal and blur the rhythmic patterns that give color to the work, and their playing was lacking in tautness and dynamic range.

J. H., Jr.

### Sari Biro, Pianist Carnegie Hall, Nov. 5, 2:30

The modern work in the second of three concerts Sari Biro is giving with the assistance of an orchestra conducted by Emanuel Vardi was Darius Milhaud's Second Piano Concerto, which received its first New York performance. The program, which opened with Beethoven's Coriolanus Overture, also included Mozart's Concerto in C minor, K. 491, and Chopin's Concerto in E minor.

The Milhaud concerto, which was given its first American performance by the Chicago Symphony, in 1941, with the composer as soloist and Hans Lange conducting, has a great deal of surface charm in its use of jazz rhythms and piquant instrumental textures. The first movement (Animé) uses the piano percussively against sparingly scored cross-rhythms in the orchestra; the second (Romance lente) is soft and delicate, with syncopated wails from the brass breaking in on the melody in the piano; the third (Bien modérément animé) reverts to much the same texture as of the first movement, and builds up a tutti at the end. Miss Biro played the percussive sections neatly and dryly, if without complete rhythmic command, and she summoned what seemed just the right kind of sentiment for the Romance.

In the Mozart concerto, Miss Biro's playing was blurred and rhythmically unpredictable, except in the final Allegretto, which she delivered crisply

(Continued on page 36)

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## ORCHESTRAS

(Continued from page 12)

certo No. 6) and Ravel's Introduction and Allegro, for harp and small instrumental ensemble. The rest of the program consisted of Purcell's Chaconne in G minor; four Madrigals by Monteverdi, transcribed by Malipiero; three Scarlatti pieces, transcribed by Casella — Toccata, Bourrée, and Gigue; and the Pergolesi-Stravinsky Pulcinella Suite.

As often happens, the actual sound of the program was not as imposing as its appearance on paper. Mr. Bronstein had obviously not had time to rehearse all of the music with sufficient pains to ensure accuracy. Furthermore, he tended to overdrive his musicians, striving constantly for loud, luscious sonorities, rather than evenness of tempo, beauty of phrasing and correctness of accent, which are indispensable in seventeenth- and eighteenth-century music. The Romantic Suite consisted of a series of climaxes and special effects of sonority, without much logic or substance to bind them together. Its harmonic idiom was excessively sweet.

Mr. Druzhinsky played the Handel concerto accurately, if cautiously; he revealed more signs of musical temperament in the Ravel Introduction and Allegro. Both the Malipiero and Casella transcriptions were expert, but they were overshadowed by Stravinsky's masterly Pergolesi Suite. All three suffered from scrambled performances. Mr. Bronstein and his young musicians worked with might and main, however, and they had prepared a delightfully unhampered program.

R. S.

### Martha Lipton Soloist In Schoenberg's *Gurrelieder*

New York Philharmonic-Symphony, Leopold Stokowski, conductor. Martha Lipton, mezzo-soprano. Carnegie Hall, Oct. 27 and 28:

Prelude to *Lohengrin* ..... Wagner  
Song of the Wood-Dove, from *Gurrelieder* ..... Schönberg  
(First Performance by the Society)  
Symphonic Poem, *Uirapuru, Villa-Lobos*  
(First Performance by the Society)  
Symphony No. 6, F major, Opus 68 (Pastoral) ..... Beethoven

The most memorable feature of this concert was the fragment of early Schönberg. Even after nearly half a century, the lament of the Wood-Dove, which concludes the first part of this three-act opus, remains astonishingly live and deeply moving music, and the treatment it received on this occasion brought out the best that is in it. Granted that it is a sumptuously romantic score, strongly tintured with Wagner and not uninfluenced by Richard Strauss of the tone poems, there is so much that is moving and beautiful in it that it ought to figure steadily on orchestral programs, rather than only once or twice in a decade.

Mr. Stokowski, who conducted it lovingly (the orchestral playing was magnificent), was exceptionally fortunate in the soloist who delivered the vocal part. This reviewer does not recall ever hearing this Metropolitan-Opera mezzo-soprano when her tones sounded so full and emotionally communicative or when her delivery achieved so dramatic a pitch of intensity. By her present achievement Miss Lipton reached a new level of artistry. At the close of the song the audience recalled her with unmistakable satisfaction.

The chief other adventure of the evening—the 32-year-old *Uirapuru*, of Heitor Villa-Lobos—was less consequential. Inspired by the Brazilian legend of the Enchanted Bird, whose "nightly song lured the Indians into the woods in search of the enchanting singer," it is a gaudy, derivative, and rather overwritten piece of music, which has its sources in the Stravinsky of *The Fire-Bird*, in Debussy, Ravel, Rimsky-Korsakoff, and even



Eugene Istomin



Martha Lipton

Wagner. There is a certain fascination in its exotic timbres and its indisputable atmosphere of a haunted nocturne, though it may be questioned whether the score might not have had the same effect without quite so populous an assortment of instruments, some of which, like the *tambur surdo*, the *reco-reco*, and the *tamburim*, are hardly distinguishable amid all the clickings, tappings and tintinnabulations. The end of the piece, moreover, seems on one hearing to be curiously abrupt.

For the rest of the concert not much can be said. Mr. Stokowski's performance of the *Lohengrin* Prelude missed a good deal of the elevation and mystic quality of the great page, while the willful and erratic tempi the conductor adopted in Beethoven's Pastoral Symphony prejudiced the alert poetry of the work and resulted in sentimentalities that marred its psychology and structural logic.

H. F. P.

### Istomin Plays Mozart Under Leopold Stokowski

New York Philharmonic-Symphony, Leopold Stokowski conducting. Eugene Istomin, pianist. Carnegie Hall, Oct. 29, 8:45:

Prelude, *Black Mountain*, Op. 46 ..... Richard Arnell  
Symphony No. 3, B minor, Ilya Murometz ..... Glière  
Piano Concerto, E flat major, K. 271 ..... Mozart  
Death and Transfiguration ..... Strauss

Mr. Arnell had described his prelude aptly in the program note, as a very short orchestral sketch, expressing "some of the harshness of the New England winter on one hand and the difficulties and frustrations faced by all creative artists on the other." The prelude was composed at Black Mountain Farm, near Brattleboro, Vermont. Since its musical material is slight, its design too brief to allow any development, and its orchestration full of over-used devices of color and mood, the piece scarcely seemed ready for a place in the symphonic repertoire. It lacked the ready invention and tart harmonic flavor that have distinguished other works by the composer.

The principal pleasure of the evening was provided by Mr. Istomin's sensitive performance of Mozart's E flat Piano Concerto. In this work, composed for the French pianist, Mlle. Jeunehomme, who visited Salzburg in 1776, Mozart indulged himself in bold advances beyond the earlier concertos. There are anticipations of Beethoven in the daring harmonies of the cadenzas and of the Andantino movement, as well as in the heroic cast of the themes in the first movement. Mr. Istomin kept the entire scale of his sonorities down to a range commensurate with the piano of Mozart's day. In so doing, he gained rather than lost in expressive contrast and tonal beauty. His playing of the minuet and variations in the final movement was notable for its genuine cantabile; and throughout the work he revealed a penetrating comprehension of Mozart's style and musical thought. The Glière and Strauss works were repeated from earlier programs. Mr. Stokowski and the orchestra readjusted themselves to the Mozart score remarkably well, in view of

(Continued on page 26)

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## ORCHESTRAS

(Continued from page 25)

their athletic strainings in the overblown performance of the Glière symphony that preceded it. R. S.

In the New York Philharmonic-Symphony Sunday afternoon concert on Oct. 30, Leopold Stokowski conducted a program that, with the exception of two Bach transcriptions by the conductor, was made up of works played in the earlier Thursday-Friday pair. After opening the program with his characteristically lush transcriptions of Bach's *Ich stehe mit einem Fuss in Grabe*, from *Cantata No. 156*, and of *Mein Jesu*, was für Seelenweh befallt dich in *Gethsemane*, Mr. Stokowski offered Beethoven's *Pastoral Symphony*; the *Song of the Wood Dove*, from Schönberg's *Gurrelieder*; and Villa-Lobos' *Uirapuru*. Martha Lipton was again soloist in the Schönberg excerpt, and sang that deeply moving music with complete technical command and equally remarkable musical and poetic insight. Mr. Stokowski found congenial material in the *tambur surdo*, *réco-réco*, *côco*, and *violinophone* of the Villa-Lobos symphonic poem; but his reading of the Beethoven symphony, in which he had cut a sizable portion from the storm sequence, was commonplace when it was not distorted by peculiar tempos.

J. H. Jr.

### Stokowski Presents Bloch and Dubensky Premieres

New York Philharmonic-Symphony. Leopold Stokowski, conductor. Pierre Fournier, cellist. Carnegie Hall, Nov. 3 and 4:

Concerto Grosso for Three Solo Trombones, Tuba, and Orchestra ..... Dubensky (First performance)  
Overture to The Tempest ..... Diamond  
Two Symphonic Interludes,

### GINETTE NEVEU

Ginette Neveu, French concert violinist, was among the 48 persons killed when an Air France Constellation, bound from Paris to New York, crashed against a mountain in the Azores, on Oct. 28. She was scheduled to give her first Carnegie Hall recital this month, and was to appear with nine orchestras during her fourth tour of the United States.

Miss Neveu was born in Paris on Aug. 11, 1919. She came of a musical



Scottish Tourist Board  
Ginette Neveu

family, and was a greatniece of the organist and composer, Charles Widor. At an early age she entered the Paris Conservatoire, where she won first prize for violin, and later studied with Carl Flesch. She made her debut at the age of seven, with the Colonne Orchestra, under Gabriel Pierné, and enjoyed a marked success. At fifteen, she won the Wieniawski Grand Prix

from Macbeth .....	Bloch
(First performance in New York)	
Cello Concerto, A minor.... Schumann	
Symphony No. 101, D major	
(The Clock) .....	Haydn

Mr. Stokowski presented the music in this program in reverse chronology, moving back from Arcady Dubensky's *Concerto Grosso* for four brass instruments and orchestra, completed on Jan. 2 of this year, through David Diamond's five-year-old *Overture to The Tempest*, Ernest Bloch's 39-year-old excerpts from his operatic setting of *Macbeth*, and Schumann's 99-year-old *Cello Concerto* to Haydn's 155-year-old *Clock Symphony*. Whether the conductor intended to teach any particular historical lesson by this procedure is not clear; if so, he did not make his point, since the orchestra's over-ripe treatment of all the *tutti* passages in the Haydn symphony tended to make its texture indistinguishable from that of the Schumann and Ernest Bloch works.

Mr. Dubensky, a member of the orchestra's violin contingent, wrote his *Concerto Grosso* out of sympathy for the unhappy lot of brass players, who possess so few solo display pieces. His handling of the trombones and tuba is idiomatic, and reveals a keen ear for the balancing of chords and the attaining of a full yet unforced sonority. The musical ideas, *per se*, are scarcely worth noticing, for they sound like harmless, watered-down Mendelssohn.

Mr. Diamond's *Overture to The Tempest*, like the rest of the incidental music heard when Margaret Webster's production of Shakespeare's *fantasy* reached the boards on Broadway in 1945, serves its theatrical function marvellously, evoking both the cosmic force of the driving storm and the supernatural calm of Prospero's magic island. The music is boldly, if somewhat acidly, scored, and moves with directness to its gigantic climax and final subsidence.

Mr. Stokowski's superb dramatization of the score made the *Overture to The Tempest* the high point of the concert.

Mr. Bloch's interludes from *Macbeth* are, I am afraid, wholly out of date, despite their evidence of his competence as a composer. They depend upon the amorphous, modulatory, sub-Strauss style employed by the minor German composers of the early twentieth century. Few of the identifying marks of Mr. Bloch's later and more individual ideas are discernible.

Mr. Fournier played the slow movement of the Schumann Concerto with a lyricism that was both affecting and aristocratic. The rest of his performance was expert and tasteful, but a trifle lacking in both breadth of delivery and temperamental abandon. It was an interpretation in which the secondary details of the score were treated more persuasively on the whole, than the main issues.

C. S.

### Stokowski Introduces Porrino and Rivier Works

New York Philharmonic-Symphony. Leopold Stokowski, conductor. William Lincer, violist. Carnegie Hall, Nov. 5:

Symphonic Poem, Sardegna .....	Ennio Porrino
(First time in United States)	
Concertino, for viola and orchestra .....	Jean Rivier
(First time in New York)	
Two Symphonic Interludes, from Macbeth .....	Bloch
Concerto Grosso, G minor, Op. 3, No. 2 .....	Vivaldi
Symphony No. 101, D major	
(The Clock) .....	Haydn

The fly-leaf of the score of Ennio Porrino's *Sardegna* contains a description of the work that includes such promising phrases as "night in the Sardinian pastures; a dance executed with fierce, sombre expression; they carry the murdered son to the



Pierre Fournier

William Lincer

grave; his mother is benumbed with grief; all things live again in the joy of the sun." The music itself disclosed only the triest harmonies and orchestral effects, largely modelled after Respighi. *Sardegna* is tepid, sentimental, aimless music that sounds extremely dated, despite the fact that it was produced only sixteen years ago. Its three sections melt into each other, like motion-picture music.

If Jean Rivier's *Concertino* for viola and orchestra is representative of his best output, it is fatally easy to discern why (to refer again to the program notes) his "distinctive musical gifts have been slow to win world recognition." For this neatly-constructed little work is tediously monochromatic in color and humdrum in both material and development. Even the perky rhythm of the third movement fails to bring the music to life. Mr. Lincer played the solo part with the suavest of tone and finish of technique, but he could not accomplish very much with such unpromising material.

The only music in the program in which Mr. Stokowski appeared to have a lively interest was the Ernest Bloch Interludes from *Macbeth*. He conducted them with conviction and dramatic emphasis. They are not

(Continued on page 36)

## Obituary

at the Warsaw International Competition, triumphing over 85 other contestants.

She made her American debut in Town Hall, on March 12, 1937. After extensive tours in Europe, Miss Neveu returned to the United States, and was heard with the Boston Symphony on Oct. 24 and 25, 1947, and with the New York Philharmonic-Symphony on Nov. 13 and 14 of the same year. She returned once more last season, appearing again as soloist with the Philharmonic-Symphony and with other major orchestras.

### JEAN NEVEU

Jean Neveu, brother of Ginette Neveu, and himself a concert pianist, was killed in the airplane crash that also resulted in his sister's death. He was to serve as accompanist for his sister during her tour.

### BERTA GEISSMAR

LONDON.—Berta Geissmar, who was associated with major orchestras here and in Germany, died recently. She was secretary for the Berlin Philharmonic and London Philharmonic between 1922 and 1929, and later described their organization and policies in a book called *The Baton and the Jackboot*. In another book, *Two Worlds of Music*, published in 1947, she told of her associations with Wilhelm Furtwängler, Sir Thomas Beecham, and the London Philharmonic.

### BERTHA HART

Bertha Hart, pianist and teacher, died at her home in Forest Hills Garden on Oct. 9. A graduate of Oberlin and a pupil of Wiedmayer, in Germany, Miss Hart was professor of piano at Oberlin Conservatory

from 1925 to 1947. At other times she taught at various colleges—Rollins, Pomona, Cedar Rapids, and Cornell. She leaves a sister, Mrs. Douglas McKee of Forest Hills Gardens, and a brother, Ernest G. Hart of Cleveland.

### ROSALIE L. HOUSMAN

Rosalie Louise Housman, 61, composer, musicologist, and lecturer, died recently in Mount Sinai Hospital. Born in San Francisco, she studied under Oscar Weil, Arthur Foote, and Ernest Bloch, and in England under Ralph Vaughan Williams and the Rev. Edmund Horace Fellowes. She was instrumental in presenting programs of American music over the BBC. Her compositions include songs, choral works, and piano and instrumental suites. She was a member of the International Society for Composers Alliance, and the American Musicological Society. She leaves her mother and a brother, Louis Michael Housman.

### ARNOLD H. WAGNER

LOS ANGELES, CALIF.—Arnold H. Wagner, 71, professor emeritus of the University of Southern California school of music, died at his home here on Sept. 8, following a long illness. He was born in Ogdensburg, N. Y., on Sept. 9, 1878. After alternate periods of studying and teaching, both here and abroad, he received his Ph. D. at the University of Iowa, for research under the late Carl Seashore. Both musical and medical journals published his articles on vibrato in singing and on the registration of the voice. He taught at the University of Southern California from 1920 until his retirement in 1947. His widow, Mrs. Carlotta Comer Wagner, a concert pianist, survives him.

### DR. FRANKLIN D. LAWSON

Dr. Franklin D. Lawson, 83, a voice teacher and former church singer, died at his New York home recently, after a long illness. Born in Boston, he received his M.D. degree from Columbia University, and practiced medicine and surgery for some years, specializing in throat ailments. Later he studied singing with Jean-Baptiste Sbriglia, in Paris, and returned to the United States to become tenor soloist in several leading churches. He was the author of a manual on voice training, *The Human Voice*, and a founder of the Society for the Prevention of Accidents. His widow, Pauline Nurnberger Lawson, survives.

### BENJAMIN SOSNER

BALTIMORE.—Benjamin Sosner, 42, first violinist of the Baltimore Symphony, collapsed and died on Nov. 2, during the orchestra's first concert of the season. Mr. Sosner had been under treatment for a heart ailment.

### MARIA GALVANI

RIO DE JANEIRO.—Maria Galvani, 90, Italian operatic soprano, died at the San Luis Asylum for the Aged on Nov. 2. She appeared in European opera houses around the turn of the century, winning particular praise for her singing in *Lucia di Lammermoor*.

### CLARA T. DAILEY

EVANSTON, ILL.—Clara T. Dailey, a teacher at Chicago Musical College from 1925 to 1940, died in her home here on Nov. 1. She had been music supervisor for the Peoria (Ill.) public schools before moving to Chicago.

### HERBERT N. WALL

LOS ANGELES, CALIF.—Herbert N. Wall, 57, singer and educator, died here on Nov. 7. He was head of the school of music bearing his name.

# Poulenc: "The Essence Is Simplicity"

By ROBERT SABIN

"J'ALLUME au feu du jour ma cigarette. Je ne veux pas trahir. Je veux fumer." Francis Poulenc stood at the window of a hotel on staid old Rittenhouse Square, in Philadelphia, lighting and smoking an imaginary cigarette, as he spoke about his song, *Chambre d'Hôtel*. With concise, expressive gestures, he enacted the role of a man who feels a profoundly sensuous satisfaction at being alive, despite his mood of nostalgia and inertia. So vividly did he relive the song, that one was transported from the elegant, rather stuffy-looking, room to a window in his beloved Paris. A whole world opened before one's eyes, evoked by the subtle imagery of the poem and the music.

The essence of French art, Mr. Poulenc continued, is simplicity. A Gallic artist expresses in a few verses, or brush strokes, or measures of music, the ideas that an artist of another race and tradition would treat in the form of an epic or towering cycle of music dramas. Grandeur, in French art, he explained, is of a different sort from grandeur in German or Italian art. A Renoir bather, although more simply and realistically painted, is as imposing as a Venus by Titian. And, he added, "Debussy's *La Mer*, which has too long been considered a free sketch, is as logically organized as a Brahms symphony."

It is no mere accident that Mr. Poulenc has written some of his most beautiful music in the form of the song. "I have always loved melodies," he explained, "first, because I love song, and especially because I love poetry. That is why I have set so many poems by Apollinaire, just as Schumann set so many poems by Heine. If I turn almost always to the same poets, Apollinaire, Eluard, Max Jacob, Louise de Vilmorin, the reason is that I believe that one must translate into music not merely the literal meaning of the words, but also everything that is written between the lines, if one is not to betray the poetry. Each, poetry and music, should evoke the other. Throughout my youth I was steeped in song. My sister was a singer, and by the time I was fifteen I knew the songs of Fauré, Debussy, and Schumann intimately. I have always cultivated my sense of poetry, because I feel that songs are essentially dramatic and I want to express the things which are only implied on the bare printed page."

MR. Poulenc does not believe in setting up dogmatic classifications and definitions in music. "It is a mistake to talk about schools of composition," he said. "Les Six never existed, except as a friendship among artists." He has never troubled himself with tortuous and extraneous quibblings about the line he should take, in composing. He writes as he feels, according to the type of music he is creating. "For my Mass," Mr. Poulenc explained, "I used a noble style. As for my Concerto for Two Pianos, it is a very free style for the exhibition of two pianists. I have sought neither to ridicule nor to mimic tradition, but to compose naturally, as I felt impelled to." The finish and lucidity of Mr. Poulenc's music is therefore a matter of temperament and inclination rather than of dogmatic principle. His estimates of other composers reveal a notable catholicity of taste. Sauguet he admires for his beautiful melodies and remarkable ballet music. Jolivet, whom he considers as a disciple to a certain extent of Messiaen, is a "true musician." Mr. Poulenc expects great things from Martinet, "after he has rejected cer-



Francis Poulenc and Wanda Landowska at the harpsichordist's St.-Leu home in 1928, when the composer was consulting her on his Concert Champêtre

tain systems that are not compatible with his temperament, in my opinion." Milhaud he has always admired, with especial affection for the string quartets, and *Le Pauvre Matelot*, *Les Malheurs d'Orphée*, *Protée*, and *L'Homme et son Désir*.

The Paris Conservatoire has exerted a beneficial influence upon French music in several ways, he believes. "The American public had the opportunity to observe the extraordinary quality of our woodwind instrumentalists when the Orchestra National visited the United States," Mr. Poulenc continued. "And without wishing to detract in any way from the achievements of the wind players of the Orchestra National, I am not afraid to state that there are dozens of others in Paris equally good, in the Colonne Orchestra, in the Conservatoire Orchestra, and at the Opéra. We owe this world-wide superiority of our woodwinds to the teachings at the Conservatoire. The present director, Claude Delvincourt, is broadening the musical culture of the students in many ways. Thus, a clarinetist who is graduated from the Conservatoire today is not ignorant, as he might have been in earlier days, of the work of Palestrina and Victoria, who wrote vocal music."

THE effect of the performer upon the composer is illustrated in the development of the modern school of French woodwind players, Mr. Poulenc pointed out. "It is the virtuosity of our woodwinds that inspired Debussy, Ravel, and Stravinsky to create a type of sonority entirely different from that of the German school. Without French bassoon players, Stravinsky would never have written the opening measures of his *Sacré du Printemps*, which are played by bassoonists the world over today.

"The prelude of Ravel's *Le Tombeau de Couperin* proves that the English horn is not merely an elegiac instrument, as it is in *Tristan und Isolde* and in Berlioz's *Symphonie Fantastique*, but that it is capable of virtuosic speed and flexibility, if one wishes. At the beginning of *L'Enfant et les Sortilèges* is a passage in which double-bass harmonics, paradoxically enough, are blended with the biting tones of the oboe. Ravel would never have dared to write this passage, I am sure, without consulting the distinguished French double bass player, Boussagol, now a professor at the Paris Conservatoire."

Mr. Poulenc himself has never hesitated to consult with performers about the music he was writing for them.

When he composed a new sonata for cello and piano, to play with the French cellist, Pierre Fournier, at a concert in Paris last spring, he discussed the work with Mr. Fournier and modified several details at his suggestion. Mr. Poulenc has learned much from his own activity as a concert artist, both as a solo pianist and in joint recitals with the baritone, Pierre Bernac. It was the fact that he could not live from his compositions alone that impelled him to take up a concert career, but he has enjoyed the experience.

When Mr. Poulenc wrote his Concert Champêtre for Wanda Landowska, he collaborated closely with her. On Oct. 17, 1949, he wrote to Mme. Landowska from Noizay, in reply to a letter informing him that she was to play the work with the New York Philharmonic-Symphony: "What emotion your kind letter gave me. You are going to play again my old Concert Champêtre. Thanks, thanks! How many happy recollections this pleasant news revives in me. That summer in 1928 when I worked with you at St.-Leu remains for me certainly a blessed time. I can still remember our long hours of work in your hall—our recesses, filled with jokes—our laughter around your famous dinner table, covered with delicious dishes—and the cherries we stole in the garden from the birds who really deserved them.

How far away it seems—and yet so near to my heart. But you are a magician and the wrinkles on my old Concert Champêtre will disappear under your fingers, as well as under the baton of the admirable Stokowski, my orchestration will seem less awkward. This is why I am sorry not to be able to be in New York for your concert in November. May I say many thanks to you both? For you there is something extra. I embrace you tenderly. Your child musician (as you christened me at St.-Leu) Francis."

The spontaneity of Mr. Poulenc's melodic inspiration and the unforced quality of his music can be explained, partially at least, in the light of his practical attitude toward composing and of his sense of the unity of the arts. Almost anything, a poem, a landscape, a bit of conversation, can have musical significance for him. And to him music is a natural function of being, like singing or dancing, untroubled by metaphysical doubts or other preoccupations. Alfred de Musset's famous epigram, "Mon verre est petit, mais je bois dans mon verre," (My glass is small, but I drink from my own glass) is applicable to Mr. Poulenc. He may not produce the most cosmic or ambitious music, but he puts the stamp of individuality on every measure he writes. And like William Blake, he is able to see the world in a grain of sand.

## Composers Corner . . .

THE west-coast premiere of the original version of **Arnold Schonberg's** First Chamber Symphony was given by the Los Angeles Chamber Symphony on Oct. 23. The program also included the world premiere of **Berthold Goldschmidt's** Concertino for Harp and Chamber Orchestra, and future programs by the group will bring the world or local premieres of works by **Eric Zeisl**, **Darius Milhaud**, **Samuel Barber**, **Erich Korngold**, **George Antheil**, and **Igor Stravinsky**. Mr. Stravinsky has been commissioned to write music for a new radio series, tentatively titled *Nightmare*, which will include in its repertoire some of Poe's mystery stories. . . . On Oct. 14, Charles Munch led the Boston Symphony in the first local reading of **Walter Piston's** Symphonic Suite . . .

**Francis Poulenc's** Concerto for Two Pianos was recently recorded by Arthur Whittemore and Jack Lowe. Mr. Poulenc has completed a new Piano Concerto, which will be given its premiere on Jan. 6, by the Boston Symphony, under Charles Munch, with the composer at the piano.

A new Concerto Symphonique, by **Ernest Bloch**, had its world premiere at the Edinburgh Festival, with Corinne LaComblé, pianist, as soloist, and the composer conducting . . . **Aaron Copland** was commissioned to write a "salutation" to the United Nations, which was performed at a special concert honoring the opening of the General Assembly . . . **Henry Cowell** and **Paul Nordoff** have received commissions for the next two operas to be produced at the annual Festival of American Music at Columbia University. Mr. Cowell's work, scheduled for performance next May, will be called *O'Higgins of Chile*, and is based on the exploits of the Chilean patriot, General Bernardo O'Higgins . . . **Virgil Thomson** has been offered a \$1,000 grant by the Koussevitzky Music Foundation to write an opera . . . Southern Music Publishing Company has announced the signing of contracts for the publication of works by **Henry Cowell**, **Arthur Cohn**, **Charles Ives**, and **Ned Rorem**.

During the summer, the Philharmonic Orchestra of Great Britain, under Paul Kletzki, presented the first

European performance of **Artur Schnabel's** Rhapsody . . . The Juilliard School of Music has commissioned a new opera from **Darius Milhaud**, to be staged this season. The work is based on Adam de la Halle's dramatic pastoral, *Le Jeu de Robin et Marion* . . . The Cleveland Orchestra, under the direction of George Szell, gave the first performance of **Norman Dello Joio's** Serenade on Oct. 20 . . . Bohuslav Martinu's Third Piano Concerto will be heard for the first time on Nov. 20, in a performance by the Dallas Symphony, with Rudolf Firkušny as soloist. Mr. Firkušny's recital repertoire now includes a group of études by **Virgil Thomson**, and he will present the premiere of **Karel Rothaus's** Theme and Variations in his future concerts in Israel.

Two chamber music works by **Leonard Meyer** were included in a recent program given at the University of Chicago . . . The Lord Star, a dramatic cantata by **Ernst Bacon**, was given its premiere at Grinnell College, Iowa, under the guest direction of Hugh Ross . . . In celebration of the centenary of the birth of Emma Lazarus, Merrymount Music Press has published **Elie Siegmeister's** setting of her poem, *The New Colossus*, which appears on the Statue of Liberty . . . **George Kleinsinger's** Concerto for Cello and Orchestra will receive its first performance on Jan. 9, by the National Orchestral Association, under Leon Barzin, with Avron Twardowsky as soloist . . . A suite for orchestra, especially written for the Intermountain Symphony by **Crawford Gates**, received its premiere by the orchestra, under Allen Jensen . . . Works by **André Jolivet**, **Normand Lockwood**, **Wallingford Riegger**, and **Lou Harrison** were included in the Town Hall concert of the New York Trio, on Nov. 2.

The Nottingham Symphony, by **Alan Bush**, commissioned in honor of the 500th anniversary of the Granting of the Royal Charter to the City of Nottingham, England, was heard for the first time on June 27 and 28, during the celebration. David Ellenberg conducted the London Philharmonic on the occasion.

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## EDUCATION in NEW YORK

**The City College of New York** department of music is sponsoring its fifth concert series, under the direction of Fritz Jahoda. The programs will be presented at Townsend Harris Hall Auditorium on Wednesday at 3 P.M., and will be open to the public without charge. The CCNY Mixed Chorus, the CCNY Symphony, and student and faculty soloists will participate in the series, which will begin on Nov. 16, and extend to Dec. 21.

**La Forge-Berumen Studio** pupils recently active in the concert field include Rosa Canario, soprano, who appeared in Darien, Conn.; Thomas Mullady, pianist, who presented recitals in Rockville Center and New York City; William Van Zandt, baritone, who appeared before the Schubert Club of Stamford, Conn.; and Nenita Ascandón, pianist, who was soloist with the Havana Philharmonic, conducted by Ives Chardon.

**The Violin, Viola, Violoncello Teachers' Guild** inaugurated a series of morning lecture-demonstrations at Carl Fischer Concert Hall on Oct. 6, with a demonstration given by Ruggiero Ricci, violinist, and a lecture by Samuel Applebaum. Merle Montgomery, national educational director for Carl Fischer, Inc., discussed publishing problems, and Jennings Butterfield was the moderator. In addition to five other lecture-demonstrations, the guild is also sponsoring six concerts at Carl Fischer Concert Hall.

**The Listener's Music Course**, founded by the late Olga Samaroff Stokowski, is presenting an initiation course in the fundamentals of music, beginning on Nov. 1, at Carl Fischer Concert Hall. George Kent Bellows, member of the faculty of Peabody Conservatory, will conduct the course. Perry O'Neil, pianist; John Oliver, baritone; and Cecil Smith will be guests during the series.

**The Guilmant Organ School**, founded by the late William C. Carl in 1899, and now under the direction of Willard Irving Nevins, celebrated its fiftieth anniversary on Oct. 17, with an alumni association dinner.

**Edwin Hughes' pupil**, Josephine Caruso, pianist, opened the season of concerts at the Heckscher Museum, Huntington, L.I., on Sept. 29. She was also heard in a recent broadcast over radio station WNYC.

**Queens College** presented its semi-annual concert by members of the faculty of the music department on Nov. 4. The program included Karol Rathaus' Three Studies after Domenico Scarlatti, and the Andante from his Fourth Sonata, performed by the composer; the premiere of Leo Kraft's Three Songs from the Hebrew; and works by Beethoven and Brahms.

**Willy Richter**, coach of opera, oratorio, and lieder, opened his studio at 64 E. 66th St. recently. Mr. Richter received his musical training in Germany, where he was also conductor of several choral organizations. Since coming to the United States, he has been accompanist, choral conductor, and pianist in chamber music concerts, and has taught in Reading, Penna.

**The Piano Teachers' Congress of New York** is presenting a number of programs during November, including a lecture by Lorene McClintock on teaching the adult and teenage beginner; a discussion of contemporary composers by Isadore Freed; and a lecture-recital on Wagner's Tristan and Isolde, by Ralph Leopold.

**Frederick Bristol**, pianist, lecturer, and composer, is presenting a series of three lecture-recitals, entitled Music of Our Time, at Carl Fischer Concert Hall. The first was on Nov. 3; the other two programs will be given on Nov. 17 and Dec. 1.

**The Turtle Bay Music School** is sponsoring a series of lecture-recitals by Emilio Osta, on the origins and development of Latin-American music. The series began on Oct. 19 and will conclude on Nov. 23.

**The Mannes Music School** is offering a practical course for singers preparing for radio, television, operetta, and musical comedy, under the direction of Frances Newsom.

**Walter Hatchek** has begun his fourth season as accompanist and arranger for the National Male Quartet, which launched its current tour late in October. On Dec. 1, Mr. Hatchek will return to open his New York studio for six weeks, after which he will again tour the country with the quartet.

**Ruth Shaffner**, teacher of singing, recently returned from a European trip, and has resumed a schedule of concerts and teaching.



NATIONAL MUSIC LEAGUE RECEPTION

At a reception given by Mr. and Mrs. Henryk S. Jordan for supporting members of the National Music League are Alfred A. Rossin, booking director for the league; Lilian Kallir, pianist; Warren Galjour, baritone; Esther Glazer, violinist; Ellen Faull, soprano; Albert Linville, bass-baritone; Helen Clayton, soprano; Sidney Harth, violinist; Irene Rosenberg, pianist; and James Wolfe, pianist. Co-hosts at the reception were Carlton Sprague Smith and Mrs. Edgar M. Leventritt. Mrs. Anna C. Molyneux, the league's managing director, spoke briefly on its work; and guests and artists were introduced by Frank Chapman

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## EDUCATION in CHICAGO

The University of Illinois, at Urbana-Champaign, presented concerts by the University Symphony, under John M. Kuypers, director of the school of music, on Oct. 23 and Nov. 2. On the latter date, Adolph Menjou was the narrator in Prokofieff's Peter and The Wolf. Another concert by the symphony has been scheduled for Dec. 11. The university's concert series was begun with a recital by Artur Rubinstein, on Oct. 6, and continued with a concert by the Cleveland Orchestra, on Nov. 13. Others in the series will be Burl Ives, on Dec. 1; Benjamin Britten and Peter Pears, on Dec. 6; and Pierre Fournier, on Jan. 11. The university will also present a performance of Handel's Messiah by the University Chorus, on Dec. 18, and two contemporary operas—Burrill Phillips' Don't We All, and Gian-Carlo Menotti's The Medium—will be given from Jan. 18 to 21.

The Roosevelt College String Quartet, made up of members of the Roosevelt College school of music faculty—Herman Clebanoff and Morris Morovitsky, violinists; Harold Klatz, violist; and Karl Fruh, cellist—will present its first series of six public programs this season, at Fullerton Hall. Concerts will be given on Nov. 16, Dec. 14, Jan. 25, Feb. 15, March 15, and April 19. On Oct. 9, the college sponsored an Orchestra Hall concert by the Robert Shaw Chorale.

Mu Phi Epsilon, national music sorority, celebrated its 46th anniversary on Nov. 13. Members of the organization paid tribute to the founders—Mrs. Elizabeth Mathias Fuqua, of Greeley, Colo., and the late Winthrop S. Sterling. The first two weeks in November also marked the beginning of inspection tours through each of the five provinces of the sorority by its national officers.

The Lake View Musical Society began its 54th season on Oct. 10, with a concert by Paula Knight, soprano; Lydia Smutny, pianist; and a trio composed of Jessie Buchtel, violist; Margaret Cree Evans, cellist; and Louise Evans, pianist. At a tea following the concert, Mrs. Henry L. Porter, president of the society, and several former presidents were the guests of honor. Mrs. W. B. Swindell was the program chairman.

The Society of American Musicians held its first monthly meeting of the season on Oct. 26. Alexandre Tcherepnine played a program of his own compositions, many of them not previously heard in Chicago. On Nov. 30, a program will be presented by Wanda Paul and Felix Ganz, duopians, and Paula Zwane, soprano, assisted at the piano by Julia Levine.

The DePaul University school of music has opened a new class in opera technique taught by Edith Mason, former leading soprano of the Metropolitan and the Chicago Opera. The class is the first step taken in a program to build a department of opera at the university equipped to train young singers in all phases of the art.

Northwestern University has announced that a record number of students—343 in all—has joined the university's choral organizations for the coming season. Largest of the groups is the women's glee club, with 185 members. The men's glee club now has ninety students enrolled, and the a cappella choir has 68 members. The groups will participate in concerts in Chicago and on tour.

The North Side Symphony will present the first concert in its ninth season on Nov. 20, at McPherson Auditorium. Milton Preves, conductor of the orchestra and principal violist of the Chicago Symphony, will direct, and Elaine Skorodin, thirteen-year-old violinist, will be soloist in Vieuxtemps' Concerto.

The University of Chicago opened its concert series in Leon Mandel Hall on Oct. 21, with a recital by Maggie Teyte, soprano, in which she presented Debussy's Fêtes Galantes and Chansons de Bilitis, and several songs by Faure.

The Young Men's Christian Association has announced that LeRoy Wetzel, conductor, organist, and composer, has joined the staff of the Irving Park Y.M.C.A. as director of Music. Mr. Wetzel will conduct the organization's choral group.

The Cosmopolitan School of Music presented eleven advanced students at a concert at the Cosmopolitan Recital Studio, on Oct. 24.

## OTHER CENTERS

Syracuse University has announced the appointment of Louis Krasner, formerly concertmaster of the Minneapolis Symphony, as professor of violin and chamber music. In 1944, Mr. Krasner founded the Krasner Chamber Music Ensemble. The university has also named Ruth Pinnell to the voice faculty; Marian L. Loveless, to the music education faculty; and Robert W. Morgan, to the piano faculty.

The New England Conservatory of Music has announced that Frederick Jagel, Metropolitan Opera tenor, has been added to the voice faculty. The conservatory will present a series of six concerts in Jordan Hall during the 1949-50 season, by the Conservatory Orchestra, under Malcolm H. Holmes; the Conservatory Chorus, under Lorna Cooke de Varon; the opera department, under Boris Goldovsky; and the Boston String Quartet.

The Cleveland Institute of Music is sponsoring a series of faculty recitals, which began on Oct. 5, with a concert by Marie Simmelink Kraft. Other artists in the series are Marianne Matousek Mastics, pianist; Ernst Silberstein, cellist; Arthur Loesser, pianist; Joseph Knitzer, violinist; and Mordecai Bauman, baritone.

E. W. T.

The College of Music of Cincinnati is presenting a series of three concerts celebrating the Chopin centennial. On Oct. 17, Marjorie Garginie gave an all-Chopin recital; on Nov. 15, Dolores Holtz was soloist with the College of Music Symphony, under Roland Johnson, in the F minor Concerto; and on Dec. 6, Frederic Gahr will be soloist in the E minor Piano Concerto. In addition, three lectures on Polish music and Chopin will be presented by Felix R. Labunski.

The Cleveland Music School Settlement has appointed Benno D. Frank as head of the new opera workshop department. Mr. Frank was stage director of opera houses in Germany and Palestine, and, more recently, was head of the opera workshops at the New York College of Music, and at the Academy of Vocal Arts, in Philadelphia.

E. W. T.

Victor Fuchs recently presented two one-act operas by Offenbach—The Groom Without, and Betrothal by Lanternight—with his Hollywood Opera Comique, assisted by the St. Regina Choir of the Church of St. John the Evangelist, under the direction of Bruce Prince Joseph.

The Buffalo Museum of Science has announced that Nathan Ehrenreich, music critic, lecturer, and organist and choir master at Temple Beth Zion, will present an ensemble singers' workshop, as part of the fall program for adults. Richard Seibold, instructor in music in the Buffalo schools and director of the Choral Guild of Buffalo.

(Continued on page 30)

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## FERRUCCIO BUSONI

(Continued from page 6)

sences. He crystallized his ideas, bound them tightly together, and sought newer sounds by utilizing polytonality and more and more audacious modulation. He even experimented with third and quarter tones, and developed 112 possible scale systems within an octave, but, as they did not fit his needs, he rejected microintervals in favor of the conventional semitone.

LIKE Bruckner, whom he most closely approximates in this respect, Busoni imparts a philosophical cast to his music. It is precisely this quality of philosophy and thinking which stands in the way of a spontaneous appreciation of his music on the part of the public. Even such a work as the strongly rhythmical Indianisches Tagebuch (1915), which might be expected to have a direct, primitive appeal because of its basis in Indian melodies, presupposes a high degree of sophistication in the listener, for its development rests upon associations of the past, notably Bach and Liszt, that are a second nature to Busoni the scholar.

Busoni's piano works, even more than Liszt's, require a finished and sensitive performer because of their technical and interpretive demands. How little Busoni intended to glamorize sheer technical display may best be observed in the Piano Concerto. Divided into five movements, it utilizes the piano more as a prominent orchestral instrument than as the protagonist of its drama. The piano dances about in powerful and tricky chord progressions, runs, and trills, adding timbre and color, yet rarely calling attention to itself. It supplements and echoes, rather than prescribes for, the orchestra, but the performer must accomplish prodigious feats of virtuosity, often with a Mozartian touch—a thankless task.

We still encounter the influence of Brahms in this concerto, but we also discover the composer in his own right, for he has made his first important break with the German Romantic tradition. Throughout the curious juxtaposition of elements runs a line of uncompromising grandeur possible only because of the composer's complete mastery of technical effects. Despite its length and massiveness, there is a Mozartean spirit about the work, an emphasis on simplicity of line and orchestration. He utilizes many materials—Gregorian chants; Italian folk music, with quivering, dancing tempos; somber Hoffmannesque fantasy; and, in the finale, an excerpt from Oelenschläger's Aladdin, sung by a chorus of male voices.

AT the time of his death, Busoni had completed all but the last few measures of the work toward which his creative effort had led him for many years—the opera Doktor Faust. He had completed his own libretto in 1917, drawing on early versions of the story, including that of Marlowe, and the technique of the puppet play—without Goethe, Gretchen, or love duets. He had long been fascinated by Leonardo, considering him the Italian Faust. Later, his interest shifted to Faust himself, and the schizoid aspects of his character—a man who is young and old, introvert and extrovert, doer and thinker. In accordance with Busoni's theories on opera, the characters are not stereotypes but symbols, and the orchestral music is almost capable of standing by itself, paralleling the action but never describing it. Instead, the orchestra attempts to reveal the unspoken, the psychic, and the dramatic character of the players, whose true nature is merely hinted at in the stark and intellectualized text. The score is compact, strongly lyrical, lightly orchestrated, running the gamut of emotions from the gruesome to the exuberant. It makes use of polytonality,

polyphony, and traditional Italian and German melodies. Its wealth of compact melodic and harmonic material, and its spiritual and mystical allusions, have made Doktor Faust excessively taxing for the opera-goer. The operas that led up to this point—Die Brautwahl (1911), Arlecchino (1916), and Turandot (1917)—have fared better with the European public. America has yet to hear any of his stage works. In Doktor Faust, Busoni has left us his most important single legacy, for it is the culmination of all of the composer's mystic, intellectual, and musical experience and contains an explicit statement of his philosophy. In the final scene, Busoni affirms his belief in the non-existence of evil. Faust saves himself by sheer force of will, stating that "If life is only an illusion, What else can death be?"

A letter by Busoni to his wife Gerda, now living in Sweden, concerns this final scene. . . . Doubt is raised as to the reality of the devil, which therefore lessens its importance. What has the last act to do with the devil? A man ill, disappointed, tormented by his conscience, dies of heart failure and is found by the nightwatchman [Mephistophele]. The last word, too, is 'victim' (and not 'condemned' or anything like it.)

## OTHER CENTERS

(Continued from page 29)

lo, will give a ten-week course on symphonic music; and J. Stanley King, of the Community Music School, will teach a course in elementary harmony. Mrs. Bertram Kelley is in charge of the museum's musical activities.

CORNELL UNIVERSITY, Ithaca, N. Y., has announced the appointment of John Kirkpatrick, an authority on the history of keyboard music and the music of North America, as chairman of the department of music. A member of the department since 1946, Mr. Kirkpatrick succeeds Donald J. Grout, who asked to be relieved of his duties in order to devote more time to research and writing.

WESTERN RESERVE UNIVERSITY is planning a celebration in honor of the seventieth birthday of Arthur Shepherd, who recently retired as chairman of the division of music. Members of the division faculty will perform Mr. Shepherd's compositions in concerts throughout the season.

E. W. T.

WILLIAMS COLLEGE, Williamstown, Mass., has announced that Joaquin Nin-Culmell has been appointed chairman of the department of music. The composer-pianist has been a member of the college faculty since 1940, and has concertized widely in Europe, the United States, and in his native Cuba.

THE NEW SCHOOL OF MUSIC, in Philadelphia, is offering advanced music students and professional instrumentalists an opportunity to gain practical experience in ensemble performance of the symphonic repertoire in its Professional Training Orchestra, which resumed rehearsals on Sept. 19.

THE PEABODY CONSERVATORY, Baltimore, has appointed Rocco Litolf, for the past three seasons principal double bass of the National Symphony, to the string faculty. Mr. Litolf will also serve as principal double bass of the Baltimore Symphony.

FLORIDA STATE UNIVERSITY has named Ernst von Dohnanyi professor of piano and composition. The Hungarian composer conducted a master class for the Florida State Music Teachers Convention from Nov. 6 to 8.

WILLAMETTE UNIVERSITY, Salem, Ore., has named Mrs. Scott Partridge, member of the Portland Symphony, instructor in cello.

BOSTON UNIVERSITY has announced that Wolfe Wolfinson, a member of

the violin faculty, has been honored with an appointment as associate of the Royal Academy of Music, London, an award conferred on former students of the academy who have distinguished themselves as performers.

THE CONNECTICUT COLLEGE FOR WOMEN, New London, Conn., recently announced that Harriet Steel Pickernell has been appointed public relations director for the school.

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## Contests Announced

**The American Academy in Rome** is offering a limited number of fellowships for mature artists and scholars capable of doing independent work in musical composition, or in a number of other fields, including architecture, painting, and the classical studies. Fellowship will be awarded on evidence of ability

and achievement, and are open to citizens of the United States for one year, beginning on Oct. 1, 1950, with a possibility of renewal. Further information may be obtained from Mary T. Williams, executive secretary, American Academy in Rome, 101 Park Ave., New York 17, N.Y.

**The American Matthay Association**, made up of pupils and followers of the piano pedagogue, Tobias

Matthay, has announced a nationwide scholarship competition for pupils of active members. The winner will receive \$500 for study here or abroad with a Matthay-trained teacher. Details may be had from Rose Raymond, national chairman of the scholarship contest, 320 W. 86th St., New York 24, N.Y.

**B'nai B'rith Victory Lodge** has announced that an award of \$1000 and a Carnegie Hall performance are being offered for the prize-winning composition in the fifth annual George Gershwin Memorial Contest, which closes on Feb. 1, 1950. Details may be had from the foundation, at 165 West 46th St., New York, N.Y.

**The Canton Symphony Orchestra Association** has announced a contest for the Richard Oppenheim Memorial Award, named in honor of the late conductor of the orchestra. The award will be given to an Ohio composer (native or resident for at least one year) for an orchestral composition five to eight minutes in length. Inquiries should be addressed to the association, at 1717 Market Ave. N., Canton, Ohio.

**Columbia University** is sponsoring a competition for a concerto or suite for brass octet, with an award of \$150 for the winning work. The contest closes on Sept. 15, 1950. Full rules may be obtained by writing the department of music, Columbia University, New York 27, N.Y.

**The Composition School**, under the auspices of the Composers Press, Inc., has announced a competition for one full scholarship and two half scholarships for one year's training in composition. Examinations will take place this month. Further information may be had from the publishers, at 853 Seventh Avenue, New York 19, N.Y.

**The Dallas Symphony** is conducting a contest for the Harold J. Abrams Memorial Award of \$250 for a symphonic composition by a Texas composer. Details may be obtained from the orchestra, State Fair Auditorium, Dallas 10, Tex.

**Delta Omicron** is sponsoring composition contests open to alumnae and students in active chapters. For information, write Lela Hammer, American Conservatory of Music, Chicago, Ill.

**The Department of State** has announced that competition for Fulbright Scholarships have been opened. The scholarships provide funds for study or research in eleven foreign countries during the 1950-51 academic year. The basic eligibility requirements are American citizenship, a college degree or its equivalent, and a knowledge of the language of the country proposed for study. The contest closes Dec. 1. Information may be obtained by writing the Institute of International Education, 2 W. 45th St., New York 19, N.Y.

**The Edinburgh Festival Society** is offering prizes of \$600 and \$300 for a symphonic work, to be submitted by composers of any nationality, before Dec. 1, 1949. Information may be obtained from Cecil and Presbrey, U.S. publicity counsel for the society, at 247 Park Avenue, New York, N.Y.

**The Lake View Musical Society's** First Annual Composers Cash Award Contest has been designed to encourage young women composers and to stimulate greater interest in their compositions. Prizes are being offered for the best chamber work, art song, and piano composition received. Additional information may be obtained from Mrs. Vito B. Cuttome, chairman of the composers award committee, 421 Melrose St., Chicago.

**The Prague Spring Festival** of 1950 will include contests for cellists and string quartets. Further information may be obtained from the Secretariat of the International Music Festival, Dum Umelcu — Alesovo Nabrezi, Prague 1, Czechoslovakia.

## Contest Winners

**The Frank Huntington Beebe Fund for Musicians** has awarded scholarships for study abroad during 1949-50 to Mary Briggs, of St. Paul, Minn., for the study of piano and composition; Takouhi Chorbajian, of Somerville, Mass., for the study of piano; Kenneth F. Gordon, of Brooklyn, N.Y., for the study of violin; and to Lee J. Wolovsky, of New York City, for the study of voice and for coaching in opera and lieder.

**The International Chopin Piano Competition**, in Warsaw, was won by three women pianists—two of them, Bella Dawidowicz, and Halina Czerny-Stefanska, tying for first place, and a third, Barbara Hesse-Bukowska, winning the second prize of 800,000 zlotys. First prizes of 1,000,000 zlotys each (\$2,500 at the current rate of exchange) were given to two pianists. Miss Dawidowicz is a native of the U.S.S.R., and Miss Czerny-Stefanska and Miss Hesse-Bukowska are both Polish.

**The Fifth International Musical Performance Competition**, at Geneva, has announced that winners in the eight categories of the contest are Maurice Allard (France), bassoon; Pierre Pierlot (France), oboe; Mirko Dorner (Yugoslavia), cello; Vladimir Ruzdjak (Yugoslavia), and Renato Capechi (Italy), men singers; Dragica Martinis (Yugoslavia), and Elsamarie Matheis (Austria), women singers; Hedy Salquin (Switzerland), and Marcel Debost (Belgium), and Gerhard Seitz and Wolfgang Sawallisch (Germany), violin and piano duos; Maria Tipu (Italy), woman pianist; and Robert Weisz (Hungary), male pianist.

**The Los Angeles Conservatory of Music and Arts** has announced that Jean Geis, pianist, of Springfield, Ohio, was winner of the Joseph Lhevinne Scholarship, offered by Rosina Lhevinne in memory of her husband. Miss Geis was also a winner of the National Federation of Music Clubs competition, held in Dallas earlier this year.

**The National Concert and Artists Corporation—Carnegie Hall Award** was recently given to Frederick Marvin, pianist. Andrew Frierson, baritone, was awarded an honorable mention, a category especially created "as a means of giving Mr. Frierson the recognition and encouragement he deserved on the basis of the fine debut recital he gave in Carnegie Recital Hall" on March 6, 1949.

**The National Federation of Music Clubs** has announced that the tenth annual Edgar Stillman Kelley Junior Scholarship has been awarded to Michael Rabin, twelve-year-old violinist, of New York City. Mr. Rabin will receive \$250 tuition annually from the federation, or a total of \$750 in three years, if his rate of progress warrants annual renewal.

**The New Orleans Opera House Association** auditions of the air were won by Lorraine Wright, mezzo-soprano; Jane Hall, soprano; Mary Ella Farkas, soprano; and Charles Caruso, tenor. The runners-up were Betty Stannard, Muriel Somers, Mario Tumino, and John Taylor. H. B. L.

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# NEW MUSIC REVIEWS

## Martinu Cello Sonata A Work of the First Rank

Bohuslav Martinu's First Sonata for Cello and Piano (Paris: Heugel; New York: Mercury) is one of the best contemporary works for the instrument; it ranks with Hindemith's Cello Sonata in A minor, Op. 11, No. 3, as a major contribution to the repertoire. Martinu, like Hindemith, has been able to evolve a personal style, while retaining a lucidity of musical thought and discipline in the classical tradition.

Each of the three movements of this sonata is compact and unified, and each enriches the others through its function in the development of the sonata as a whole. The first movement, in a restless, syncopated  $\frac{3}{4}$  meter, is a tense dialogue between the instruments. The first theme is little more than a rhythmic figure, but Martinu transforms it, as Beethoven often does with similar figures, into a striking statement through the richness of his harmony and imitation. The slow movement, in contrast, has a leisurely melodic beauty, which is heightened by the evasive chromaticism of the setting. For all its improvisational quality, it moves securely.

In the finale the music returns to the headlong brilliance of the opening. Having established a rhythmic pulse and a clear pattern of development, Martinu can indulge his fancy for gorgeous color chords to the full, without fear of making his music invertebrate in the process. The final pages of the sonata are based on simple progressions that any conservatory student could write, but so ingeniously enriched and idiomatically conceived for the two instruments that the effect is intoxicating. The work is dedicated to Pierre Fournier. R. S.

## Other Cello Music

DELLO JOIO, NORMAN: Duo Concertante, for cello and piano. (G. Schirmer).

An introspective work, contrapuntally skillful and harmonically pungent. A brief, eloquent introduction leads into a perky, dance-like section marked *allegro animato*, which subsides into the mood of the opening. Despite the high intellectual quality of the music, it is spontaneous in its effect.

Foss, LUKAS: Capriccio, for cello and piano. (G. Schirmer). A lively showpiece, full of humor and clever musical invention. The idiom is modern in the best sense of that much-abused term.

HINDEMITH, PAUL: Three Easy Pieces, for cello and piano, cello in the first position. (Associated). These charming and transparent little compositions, written in 1938, are well worth a place on concert programs as well as being ideal for students.

MOERAN, ERNEST J.: Sonata for cello and piano. (London: Novello; New York: H. W. Gray). A sprawling work in neo-romantic vein. Pages 16 and 20 are missing in the copy at hand, other music having been accidentally inserted at those points.

## Cello Music Listed

BOCCHERINI, LUIGI: Adagio and Allegro, from the Sonata No. 6 in A major. Edited by Emanuel Feuermann. (Carl Fischer).

CAPON, FREDERICK: Four Folk Fragments, for cello and piano. (London: Elkin; New York: Galaxy).

DI BIASE, EDOARDO: Reverie, for cello and piano (Carl Fischer).

FAURE, GABRIEL: Barcarolle, Op. 101, for piano, transcribed for cello and piano by Gustave Samazeuilh. (Paris: Heugel; New York: Mercury).

MOZART: Divertimento in C major, transcribed for cello and piano by Gregor Piatigorsky. (Elkan-Vogel).

SCHUMANN: Concerto in A minor for Cello and Orchestra, Op. 129. Orchestral score reduced for piano. Edited by Emanuel Feuermann. (Carl Fischer).

## Classics Edited by Crussard Published Posthumously

Claude Crussard, founder of the French chamber music group, Ars Rediviva, was killed with all of her colleagues in a tragic air accident. She had spent years in searching through libraries for neglected masterpieces, editing them and performing them in her concerts. Mme. Crussard had intended to publish these works in a series called *Flores Musicae*, and her friends have undertaken to carry out the project in her memory. Two works prepared for publication by Mme. Crussard, Johann Sebastian Bach's Sonata in C major, for two violins and continuo, and Telemann's Sonata for flute, violin, viola and continuo, have been issued by Foetisch Frères of Lausanne, Switzerland. The basses have been tastefully realized by the editor, and the marks of expression bespeak her scholarship and discretion. The music is beautifully printed. It is a worthy memorial to an artist who devoted her life to chamber music. R. S.

## A Clever Violin Showpiece By Vittorio Rieti Published

Although Vittorio Rieti has nothing of note to say in his *Rondo Variato*, for violin and piano (Associated), the piece is so clever and so rewarding for the two instruments that it disarms any adverse comment. Its tart dissonances, cleverly interwoven rhythmic patterns, and dynamic contrasts give constant animation to the work. This is music to be tossed off in virtuosic fashion. It has been edited by Samuel Dushkin. R. S.

## Dounis Edits Violin Works By J. S. Bach and Paganini

The many violinists of note who have studied with D. C. Dounis, and other string players as well will be interested in his editions of the six Solo Sonatas and Partitas of Bach and of the Twenty-Four Caprices,



Bohuslav Martinu, whose First Sonata for Cello and Piano has just been published, revising a manuscript at the piano in his studio

for violin solo, of Paganini (London: Strad Edition; New York: Carl Fischer). Mr. Dounis has revised, edited and fingered these works with primary consideration for phrasing. As he states in a prefatory note, "any phrasing, that is, bowings and fingerings, that is influenced by technical limitations, instrumental considerations, or traditional routine is faulty as far as musical expression is concerned." The errata in these volumes have been corrected in inserted pages, from which purchasers can copy the corrections into the text. R. S.

## Other Violin Music

HARMER, DANIEL JEVON: Morning, from the suite, *Prairie Sketches*, for Violin and Piano. (Broadcast, Canada). A broadly and competently drawn musical impression of the west.

YARDUMIAN, RICHARD: Monologue for Violin Solo. (Elkan-Vogel). A short, skillfully written piece, with much rhythmic verve.

## Violin Music Listed

BONELLI, ETTORE (Editor): Violin Classics, Album II, Works by seventeenth- and eighteenth-century Italian composers, arranged by Mr. Bonelli. (Padua, G. Zanibon).

BORNOFF, GEORGE (Editor): Fiddler's Holiday, thirty-one solos in the first position, with piano accompaniment, arranged by Don Wilson. (Carl Fischer).

DI BIASE, EDOARDO: Reverie (Carl Fischer).

GERSHWIN, GEORGE: Embraceable You, arranged for violin and piano by Joseph Wood. (Harms).

HEIFETZ, JASCHA (Editor): Three Arrangements for Violin and Piano by Mr. Heifetz: Sweet Remembrance, Mendelssohn's Song Without Words, Op. 19, No. 1; Fairy Tale, Op. 20, No. 1, by Medtner; and Ritmo di Tango, by Castelnuovo-Tedesco. (Carl Fischer).

LECLAIR, JEAN MARIE: Sonata in B minor, adaptation for violin and piano by Angel Reyes. (Carl Fischer).

MIKESHINA, ARIADNA: Rhapsodie Russe, Op. 64. (Paragon).

NERO, PAUL: Seven Etudes for violin alone in the modern idiom. (Carl Fischer).

PROKOFIEFF, SERGE: Violin Concerto No. 1 in D major, reduction for violin and piano. (Leeds).

RIMSKY-KORSAKOFF: Dance of the Gold and Silver Fishes, from *Sadko*, arranged for violin and piano by Leonid Bolotine. (Leeds).

ROSTAL, MAX: Transcription for violin of cadenzas written by Beethoven for his own arrangement of his Violin Concerto for piano and

orchestra, and original cadenza by Rostal for the Rondo. (London: Novello; New York: H. W. Gray).

SLADEK, PAUL: Berceuse, and Mazurka, for violin and piano. (Mills).

TEMPLETON, ALEC: Siciliana, for violin (oboe, or flute) and piano. (Leeds).

WILLIAM, CHARLES: The Dream of Olwen, transcribed for violin and piano by Michael Edwards. (Mills).

WIENIAWSKI: Le Sauvage, freely arranged for violin and piano by Max Rostal. (London: Novello; New York: H. W. Gray).

YSAYE: Six Sonatas for Violin Alone, Op. 27. (Brussels: Schott Frères; New York: Peters).

ZEIKEL, DAVID: The New Yorker, for violin alone. (American Composers Guild).

ZEISEL, ERIC: Menuhin's Song, from the opera, *Job*, for violin and piano. (Mills).

## Music for Strings Listed

DUMLER, MARTIN G.: Cradle Song, for string quartet. (Composers Press).

GORDON, PHILIP: Fiddling for Fun, for string quartet or four-part string ensemble of students. (G. Schirmer).

HAUBIEL, CHARLES: Flaint, and Cradle Song, for two violins and piano. (Composers Press).

JACOB, GORDON: Prelude, Passacaglia and Fugue, for violin and viola. (London: Williams; Boston: Wood).

JOHNSON, HAROLD M. (Editor): First String Ensemble Album for Quartet or String Orchestra. (Carl Fischer).

PARK, STEPHEN: First Dance Suite, for two violins and piano. (Composers Press).

PROKOFIEFF, SERGE: Three Pieces from the ballet, *Romeo and Juliet*. Arranged for violin, cello and piano by David Grunes. (Omega).

RIMSKY-KORSAKOFF: The Flight of the Bumblebee. Arranged for two violins and piano by Samuel Applebaum. (Carl Fischer).

WILLIAMS, CHARLES: The Dream of Olwen. Transcribed for violin, cello and piano by Michael Edwards. (Mills).

## Classical String Music Listed

BEETHOVEN: Larghetto sostenuto, Aria con variazioni, from the duos for clarinet and bassoon. Transcribed for violin and cello by Alfred Poehn. (Lausanne: Foetisch).

CORELLI: Trio Sonata for Strings and Organ, Op. 3, No. 2, D major, for two violins and cello with organ or piano; or string orchestra with organ or piano (flutes, oboes, bassoons ad lib.). Edited by E.

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# NEW MUSIC

Power Biggs. (Music Press).

**FISCHER:** Suite in D minor, for two violins, two violas, cello and continuo. Edited, with figured bass realized by Fritz Rikko. (Mercury).

**MUFFAT:** Suite I, from *Florilegium Musicum*, for two violins, two violas and cello; or three violins, one viola and cello; or two violins, one viola and cello; or three violins and cello. Continuo optional. Edited by Carl A. Rosenthal. (Music Press).

**TELEMANN:** Trio Sonata in A minor, for flute (recorder), violin and continuo, and optional cello. Edited by Fritz Rikko. (Mercury).

## Viola Music Listed

**BACH, W. F.:** Sonata in C minor for viola and harpsichord (or piano). Edited by Yella Pessl. (Oxford).

**BOYCE, WILLIAM:** *Tempo di Gavotta*. Arranged for viola (or cello) and piano by Watson Forbes and Harold Craxton. (Oxford).

**COUPERIN, FRANCOIS:** Suite from *Concerts Royaux*. Transcriptions for viola and piano by Watson Forbes and Alan Richardson. (Oxford).

**DI BIASE, EDOARDO:** *Reverie*, for viola and piano. (Carl Fischer).

**HANDEL:** Sonata No. 4 in D major, for violin and harpsichord, arranged for viola in G major by Bernard Shore, with piano accompaniment by Emily Daymond. (Williams).

**JACOB, GORDON:** Sonatina for Viola (or Clarinet) and Piano. (London: Novello; New York: H. W. Gray).

**MOZART:** Divertimento in C major. Transcribed by Gregor Piatigorsky. Viola part edited by Henri Elkan. (Elkan-Vogel).

**MOZART:** Violin Concerto in G major, K. 216, transcribed with original cadenzas, for viola and piano, by Lillian Fuchs. (Witmark).

**ROGER, KURT GEORGE:** Irish Sonata, for viola and piano. (London: Francis, Day & Hunter; New York: Mercury).

**WRAY, JOHN:** Capriccioso for Viola and Piano. (Oxford).

## Martinu Composes Work For Piano, Flute and Violin

The Madrigal Sonata, for piano, flute, and violin, by Bohuslav Martinu (Associated) is as notable for its scoring as for its workmanship. This music is full of charm, movement and fascinating color. The mind is stimulated by the logic of the development, while the ear is intoxicated by the tingling sonorities. The violin and flute parts are expertly interwoven, with ingenious harmonic combinations with the piano. Martinu's ability to use ostinato figures without abusing them is apparent throughout the sonata. The passages of consecutive seconds and fifths in the final pages give a final burst of brilliance to this admirable chamber work. R. S.

## Quartet for Winds By Hugo Kauder Issued

The Quartet for Oboe, Clarinet, Horn, and Bassoon (1948) by Hugo Kauder, published by New Music, is an example of expert contrapuntal technique enlivened by musical imagination. Omitting bar lines and specific metrical indications, Mr. Kauder uses small vertical dashes above the notes to indicate the main accents and the metre. Though the four imitate each other strictly, the music moves freely, with constant variety of rhythmic detail. Effective as a concert piece, the craftsmanship of this music will also interest students. R. S.

## Wind Ensemble Works Listed

**BIZET:** Quintet, from Carmen. Arranged by Keith L. Wilson for flute, oboe, B flat clarinet, horn in F, and bassoon. (Carl Fischer).

**DVORAK:** March, from Serenade, for two oboes, two B flat clarinets, two bassoons, contrabassoon ad lib., three horns in F, cello and double bass. Alternate instrumentation indicated. (Marks).

**FRAGALE, FRANK:** Woodwind Quintet. For flute, oboe, B flat clarinet, horn in F, and bassoon. (Associated).

**MILLER, RALPH DALE:** Three American Dances, Op. 25, Samba, Blues, and Four-Four. For flute, oboe, B flat clarinet, horn in F, bassoon, and piano. (Carl Fischer).

**WHITEY, MAURICE C.:** Brass Quartet No. 1. For two B flat cornets or trumpets, trombone or horn in F, and baritone or trombone. (Carl Fischer).

## For Winds, Brass, and Piano

**BOHM:** Calm as the Night, arranged for horn in F, with flute or B flat clarinet and piano, by E. C. Hamilton. (Carl Fischer).

**HANDEL:** Where E'er You Walk, arranged for horn in F, with flute and piano, by E. C. Hamilton. (Carl Fischer).

## For Trumpet in B flat and Piano

**CIMERA, JAROSLAV:** Recitative and Caprice. (Remick).

## For Trumpet in B flat and Piano

**EPPERSON, EMERY G.:** Smiles, Polka Caprice. (Carl Fischer).

**GOEB, ROGER:** Lyric Piece. (Mercury).

**KREISLER:** Miniature Viennese March, arranged by Erik Leidzen. (Foley).

**LECUONA:** Andalucia. (Marks).

**PURCELL:** Two Airs, from *Bonduca*. (Mercury).

**SERLY, TIBOR:** Midnight Madrigal. (Mills).

## For B flat Clarinet

**AVSHALOMOFF, JACOB:** Two Bagatelles, with piano. (Merrymount; Mercury).

**GALLODORO, ALFRED:** Fantasy, based on Chopin's *Fantaisie-Impromptu*. (Mills).

**KREISLER, FRITZ:** Rondino on a Theme of Beethoven, with piano. (Foley).

**KROEPSCH:** Five Duos, for two clarinets. (Marks).

**LAWNER, MARK:** Latin Dance, with piano. (Carl Fischer).

**POLATSCHEK, VICTOR:** 24 Clarinet Studies for Beginners. (Marks).

**SIMON, ERIC:** Three Minuets by J. S. Bach, Mozart, and Schubert, arranged for four clarinets. (Marks).

**STRAVINSKY:** Three Pieces, for clarinet unaccompanied. (Mercury).

## Other Wind and Brass Works

**CAZDEN, NORMAN:** Three Directions for Brass Quartet. (Associated). These pieces, for first and second cornets or trumpets in B flat, baritone or first trombone, and second trombone, have a jazzy rhythmic swing that will amuse younger players.

**DAHL, INGOLF:** Music for Brass Instruments. (Witmark). For two trumpets in B flat, horn in F, two trombones and tuba ad lib. This work is made up of a chorale fantasy on Christ Lay in the Bonds of Death; an Intermezzo, in the style of a scherzo; and a Fugue. Mr. Dahl has been influenced by Stravinsky; he emulates not only the Russian master's boldness of harmony and counterpoint, but also his balance and surety. Intellectually impressive, this music sounds labored and inert, for all its skill.

**PISK, PAUL A.:** Little Woodwind Music. (Associated). For oboe, two B flat clarinets, and bassoon. Interesting little figures, pleasant dissonances, a well-developed line, and

## First Performances In New York Concerts

### Opera

**Weill, Kurt:** *The Shah Has His Photograph Taken* (Kathryn Turney Long Evening of Opera Buffa, Oct. 27)

### Orchestral Works

**ARNELL, RICHARD:** *Prelude, Black Mountain*, Op. 46 (New York Philharmonic-Symphony, Oct. 29)

**PORRINO, ENNIO:** *Symphonic Poem, Sardegna* (New York Philharmonic-Symphony, Nov. 5)

### Concertos

**MILHAUD, DARIUS:** *Piano Concerto No. 2* (Sari Biro, with orchestra conducted by Emanuel Vardi, Nov. 5)

**RIVIER, JEAN:** *Concertino*, for viola and orchestra (William Lincer, with New York Philharmonic-Symphony, Nov. 5)

### Chamber Music

**BRONSTEIN, RAPHAEL:** *Romantic Suite for Strings* (Raphael Bronstein Symphonietta, Oct. 29)

**IBERT, JACQUES:** *Trio*, for flute, harp, and cello (New York Trio, Nov. 2)

**JOLIVET, ANDRÉ:** *Les Mages* (New York Trio, Nov. 2)

**LOCKWOOD, NORMAND:** *Allegro grazioso and Adagio cantabile* (New York Trio, Nov. 2)

### Violin

**HENNING, ERVIN:** *Sonata for Violin and Piano* (Robert Brink, Oct. 28)

sound construction make this a delightful work. The voices are fluently interwoven and imaginatively handled.

**RAPAPORT, ED:** *Indian Legend*, for woodwind quintet (flute, oboe, B flat clarinet, horn in F, and bassoon). (Associated). A rather aimless, loosely constructed work that lives up to its title through some thematic figures suggestive of American Indian melodies.

**SANDERS, ROBERT L.:** *Scherzo and Dirge for Four Trombones*. (Associated). A casual piece which shows familiarity with the instruments.

**SCHMUTZ, ALBERT D.:** *Introduction, Recitative, and Chorale* for Saxophone Quartet. (Associated). The sweet-and-sour combinations obtainable with a saxophone quartet (two altos in E flat, tenor in B flat, and baritone in E flat) provide the primary interest in this work. Mr. Schmutz makes the best of unrewarding material.

**SCHMUTZ, ALBERT D.:** *Prelude and Finale for Saxophone Quartet*. (Associated). The excessive use of seconds for dissonance, an unvaried melodic line, and somewhat forced rhythmic alterations are offset only by the strong continuity of this work.

## For Saxophone and Piano

**CAMARATA:** *Rhapsody*. (Mills).

**KANITZ:** *Sonata California*. (Carl Fischer).

**KREISLER:** *Miniature Viennese March*, arranged by Erik Leidzen. (Foley).

**LECUONA:** *Andalucia*, arranged by Eric Simon. (Marks).

## Villa-Lobos' Fifth Quartet Issued in Miniature Score

The String Quartet No. 5 by Heitor Villa-Lobos has been issued in miniature score by Associated Music Publishers. Parts are also available. The Brazilian composer's acute sense of instrumental color is written large in this work. But it strengthens the impression that chamber music, in the absolute sense, is not his forte. When he has a dramatic theme, as in the Bachianas

Allen, Paul Hastings: *Willie Brewed a Pecc o' Maut* (Floyd Worthington, Oct. 27)

**PURCELL, HENRY** (arranged by Benjamin Britten): *Suite of Songs from Orpheus Britannicus* (Peter Pears, with Little Orchestra, Nov. 7)

**KESSLER, CLAIRE:** *The Man with the Blue Guitar*; *Anecdote*; and *Cradle Song* (Doris Trotman, Oct. 9)

**Sauget, Henri:** *Poulenc, Francis*; *Francaix, Jean*; *Auric, Georges*; *Preger, Leo*; *Milhaud, Darius*: *Mouvements du Coeur*, suite in six movements for bass voice and piano (Doda Conrad, Nov. 6)

### Two Pianos

**ARCHER, VIOLET:** *Three Sketches* (Evelyn Eby and Reginald Bedford, Oct. 31)

### Harp

**LECUONA, JUAN VINCENTE:** *Sonata for Harp* (Nicanor Zabaleta, Oct. 22)

### Piano

**BROWNE, SPENCER:** *The Nine Muses* (Spencer Browne, Nov. 13)

**CASTAGNETA, GRACE:** *Sonata No. 3*, in C major (Grace Castagnetta, Oct. 22)

**CHOPIN, FREDERIC:** *Nocturne*, in C minor (Anatole Kitain, Oct. 29)

**CLOKEY, JOSEPH W.:** *Nocturne* (Max Carr, Oct. 29)

**SMITH, JULIA:** *Characteristic Suite* (Marienka Michna, Oct. 30)

**ULEHLA, LUDMILA:** *Con Spirito* (Max Carr, Oct. 29).

Brasileiras No. 2, for cellos and soprano, Villa-Lobos can write supremely eloquent music on an intimate scale. But many passages in this quartet look as if they had been conceived orchestrally. The contrapuntal interest is slight, and the episodes marked *Lento* in the first and second movements have a coloristic rather than a structural function. There is nothing here that the composer has not said more felicitously in other works.

R. S.

## Haydn Canzonettas and Songs Issued in Edition by Landshoff

A carefully edited and annotated volume of Haydn's twelve English canzonettas and two English songs, and twenty-one German songs, prepared by Ludwig Landshoff, has been issued by Peters. It should encourage concert artists to include more of Haydn's vocal works, many composed to English texts, on their programs. Everyone knows the songs, *My Mother Bids Me Bind My Hair*, and *She Never Told Her Love*. But how many concert-goers are familiar with the *Mermaid's Song* and the *Sailor's Song*, both of them little masterpieces of fantasy? And of the thousands who have been amused by Brahms' *Vergleichen Ständchen* and *O Liebliche Wangen*, how many have heard Haydn's equally *Rabelaisian* and delightful *Die zu späte Ankunft der Mutter*, and *Eine sehr gewöhnliche Geschichte*? Throughout this volume there are unfamiliar treasures. For Haydn, like Mozart and Handel, is still a neglected composer, despite the handful of his works played and sung to death in our concert halls.

R. S.

### A Correction

The Sonata for Harp played by Nicanor Zabaleta in his Oct. 22 recital in Carnegie Hall is by Juan Vincente Lecuna, Venezuelan composer, and not by Ernesto Lecuona, as stated in the Nov. 1 issue of this magazine. A correct listing of the piece Mr. Zabaleta played will be found in the First Performances in New York Concerts listing in this issue.



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## Three Oranges

(Continued from page 5)

had been rough. One problem—how to close the opera—was not satisfactorily settled before the first performance. Because the front curtain is never down, the principals crowded behind the cabalistic inner curtain for the finale. At the second performance, Mr. Rosing sent all except the half-dozen top soloists hastily into the wings before drawing the inner curtain. In future performances, this curtain will not be exposed from the very first, as Mr. Halasz feels that its impact is lost. A concealing curtain will be dropped in front of it and withdrawn only after the spoken Prologue.

The oranges were late, arriving only in time for the performance. They are specially constructed golden orbs, about two-and-one-half feet in diameter, which halve at a touch. The Prince and Truffaldino stagger in, carrying them, and place them on top of a large rock. Behind each one a Princess appears as it is opened. These citrus monstrosities were big enough in the Chicago and Moscow productions to allow the Princesses to emerge from within their globes. The singers dragged them onto the stage, I remember. But the present oranges do well enough. Without any rehearsal, their partition and subsequent removal—by supernumeraries conveniently near to carry off dead princesses, orange rinds, and other sundries—went smoothly.

**I**N this production, the Princess is transformed into a pigeon instead of the rat originally specified (the change was made for probable aesthetic and certain financial reasons—the rat would require another character and an intricate costume). Timing the rise and fall of this bird presented difficulties. These were solved, as were thousands of others in timing and lighting, by the technical man, Hans Sondheimer, assistant stage director.

During rehearsals, he took the more than fifty light cues in the complicated staging from Lee Shaynen, a conductor, and relayed them through a two-way loudspeaker to his assistant backstage, from a central desk down front in the auditorium. On the stage, Julius Rudel, and still another conductor, Thomas P. Martin, officiated; the latter played the score for piano rehearsals, and took the baton occasionally to relieve Mr. Halasz. John S. White and John Primm were assistant stage directors. Mr. Primm also doubled as the speaking Prologue (the part arranged by Mr. Komisarjevsky from the Gozzi play), and consequently ran to and fro in his commedia dell'arte costume. Reporting progress in construction of the masks by Yugo Ito seemed to be another of his duties. These fanciful creations covered too much of the face at first, and had to be trimmed and refitted so that the singers could sing comfortably.

Not until dress rehearsal could the swiftly moving trap-door be tried. Specially and expensively constructed for this performance, the hydraulic mechanism functioned perfectly, at one time carrying a quartet of singers to regions below. After a few trial trips, the four conspirators decided it was safe, and huddled close together for their sudden descent. Magicians came and went by its precipitate route with the greatest of ease. At the second performance, Célio's robe caught for a moment, but he quickly disengaged it.

The necessity for costume adjustments persisted up to the last minute. Gean Greenwell's kingly attire never quite satisfied anyone, so Mr. Dobujinsky (who tirelessly supervised everything) applied a paint brush to doublet, pantaloons and hose, striping them wildly. Fata Morgana's white cap looked at first like the one worn by the Cook in Alice in Wonderland, not at all fierce and witchlike. But when the hooked mask was under it, covering the piquant face and blonde hair of Ellen Faull, the illusion was complete.

**M**ANY members of the company believed Truffaldino would have been funnier without a mask. Luigi Vellucci is an expert actor, one of the best in the company, and his facial expressions added immensely to the comic part in rehearsals. Because he is called the Royal Cook in this version, he wore a tall white cap at his first appearance. Then he engaged in a tricky bit of business devised by Mr. Komisarjevsky in the last scene. Truffaldino, napping, lets the royal roast burn. This life-like hunk of meat, subjected to flames and explosions, would not turn black, like a properly burned roast, but when it hit on the excellent idea of using black powder in the explosion charge. The roast is one of the most tenderly cherished properties of the show. Fashioned cunningly out of wax, it would melt out of shape quickly if too hot. The flash that "burns" it was a dud the first night, but showed startlingly bright the second.

As costumes became available, and singers donned them for rehearsals, the characters began to emerge, and the action sharpened. Mr. Wentworth's genuine comic sense came to the fore even in street dress, but when he finally appeared in the Cook's apron, cap, wig, and mask, the rehearsers suffered a spell of hilarity akin to the audience's paroxysms on the opening night. The *enroué* bass voice emerging from this creature started the laughter in gusts; the coy and winsome dance apostrophizing a pretty ribbon, executed flawlessly by the huge basso-buffo (made even more buxom for the occasion), is one of the funniest bits on the contemporary operatic stage.

We soon realized that the Prince, too, would be a hit, from his first appearance, clinging to a hot-water bottle in his bed. His own mirth was wonderfully projected—the first weak, painful laugh at the sight of Fata Morgana capsized, growing through tentative but ever accelerating clusters of "Ha-Ha's," to the final hullabaloo. His outraged howls, when he was told he had to marry the "blue-face" slave, epitomized the *enfant gâté*. Even his most romantic moments carried a comic overture. All this was explicit in Mr. Rounseville's performance.

**A**NOTHER clearly defined character was Leandro, the wicked Prime Minister. Mr. Gauld extracted all the melodrama out of the part without overdoing the exaggeration. The wicked Princess Clarissa did not come through quite so sharply in Miss Mayer's singing or action. Célio, however, cut a fine flourish as a magician, ranting and boasting, and taking credit for the clever capture of Fata Morgana by the chorus men, who lured her into one of the boxes and suppressed her. Mr. Winters sang manfully and swashbuckled like a wizard. The women all gave good performances; even the first two Princesses had a chance to make an impression before their untimely demise. Miss Haskins was a charming, dainty heroine, and Miss Nadell an attractive schemer. The part of the devil, Farfarello, has been made merely a mime in this version, and was taken most cleverly by Nicholas Vanoff. As Fata Morgana's minion, he adroitly manipulated a pair of bellows behind the two travelers, blowing them mercilessly on their quest. Mr. Tyers and Mr. Greenwell were the fussy comics, the one gentle and frustrated, the other pompous and equally frustrated. All characterizations developed miraculously as the natural talents of the singing actors were worked, pulled, and kneaded by a master of the craft—Mr. Rosing. The company will benefit from his training next year, for he has been re-engaged.

Because of the delighted response to the novel production, the company decided to give an extra matinée. The fact that it was labelled "For Children" did not, however, keep adults away from the box office.

## OPERA

(Continued on page 21)

act levee was mellifluous, and Marko Rothmuller, who was a pompous and bewildered Faninal, with a big booming voice. Lorenzo Alvaro repeated his comic impersonation of Baron Ochs, and Frances Bible was again a captivating Octavian. Others in familiar roles were Luigi Vellucci, Rosalind Nadell, Arthur Newman, Nathaniel Sprinzena, and Dorothy MacNeil. In the pit, Joseph Rosenstock strove mightily, and, in spite of the tentativeness on the stage, and some roughness in his own domain, made the orchestra sing Strauss' music rapturously.

Q. E.

### Der Rosenkavalier, Nov. 3

Adelaide Bishop made her first appearance in the role of Sophie, in the company's fourth performance of the Strauss opera. She has both the voice and the temperament for the part, and it was plain that she will be wholly enchanting in it once she has worked her way into the music. Her light, but clear, secure, and gleaming high tones came through in all of the ensembles, and she handled the recitative competently, but she sang somewhat inflexibly, with too much concern simply for the placement of her voice. The soaring phrases in the presentation scene were firmly delivered, and the pianissimo ending of the final love duet floated beautifully. Dramatically speaking, she was not sufficiently humble and tremulous in the second act, but in the last act she portrayed Sophie's timid anguish skillfully.

The other members of the cast had been heard in previous performances. Leona Scheunemann was the Marcelline; Frances Bible, Octavian; Lorenzo Alvaro, Ochs; Marko Rothmuller, Faninal; Ellen Faull, Marianne; Luigi Vellucci, Valzacchi; Rosalind Nadell, Annina; and Giulio Gari, the Tenor. Perhaps because of changes of cast, the production had deteriorated in style and freshness since the first performance. Joseph Rosenstock overdrove the orchestra, and again took the final love duet far too rapidly; and the ensembles of the first and last acts were slipshod. The company should not allow so fresh and imaginative a production to sink into ill-rehearsed routine.

R. S.

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# RECORDS

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ERNA SACK, THE EUROPEAN NIGHTINGALE. Erna Sack, soprano, with orchestra. (Capitol-Tel-funk)

Miss Sack has little to recommend her except her readiness to sing A above high C. Her singing in these records is uneven and without stylistic convictions. The album contains Ardit's Parla Valse; the Italian popular song, Funiculi, Funicula; Silcher's Jubilate; Swallows from Austria; and a potpourri including, among other items, Drdla's Souvenir and Toselli's Serenade. C. S.

GOULD: Spirituals for Orchestra, with Quick-step, from Gould's Symphony on Marching Tunes. New York Philharmonic-Symphony, Artur Rodzinski, conductor (Columbia).

Mr. Gould's dramatic and percussive interpretation of the spiritual succeeds best when, as in the section entitled A Little Bit of Sin, it is a coherent parody on an already existing tune. Mr. Rodzinski conducts with precision

and zest, and the snare drums, fifes, and trumpets are excellently reproduced. F. V. G.

INTERMEZZI: One each from Puccini's Manon Lescaut and Mascagni's Cavalleria Rusticana, and two from Wolf-Ferrari's The Jewels of the Madonna. Robin Hood Dell Orchestra, Dimitri Mitropoulos conducting. (Columbia)

Four attractive instrumental passages from familiar Italian operas, excellently recorded, but interpreted with exaggerated rubatos and forced effects. C. S.

BIZET: Overture, Patrie. Orchestre National, Roger Desomière, conductor. (London Ffr.)

Written in 1874, shortly before Carmen, this little-played overture contains some delightful and stirring passages. Mr. Desomière's precise and zestful conducting and the superb fidelity of the recording effectively point up the martial brilliance of the score.

F. V. G.

SMETANA: The Moldau. New York Philharmonic-Symphony, Bruno Walter, conductor. BRAHMS: Academic Festival Overture. New York Philharmonic-Symphony, John Barbirolli, conductor. (Columbia).

Mr. Walter's performance of the Smetana symphonic poem bears the marks of affection and long acquaintance; and how the orchestra sings for him! The Brahms overture, issued in LP form for the first time, dates from the remote days of John Barbirolli's tenure.

C. S.

CHOPIN: Sonate, G minor, for cello and piano. Gregor Piatigorsky, cellist, and Ralph Berkowitz, pianist. (Columbia.)

Both cello and Chopin enthusiasts should be most gratified with these excellent recordings of the composer's last large-scale work. Mr. Piatigorsky obviously has a thorough understanding of the sonata, and the warmth of his buoyant performance is matched by the lyrical playing of Mr. Berkowitz.

F. V. G.

BACH-BUSONI: Chaconne. Egon Petri, pianist. (Columbia)

Though Mr. Petri, once a pupil of Busoni, understands the broad sonority for which Busoni strove in this transcription of the Chaconne for Solo Violin, and though he imparts dignity to the music, his rhythm is too unsteady and his finger action too unpredictable to make the performance satisfactory. The piano tone, however, is round and realistic in sound. C. S.

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Popular Latin-American songs, delivered with ebullient, sonorous tone, in a style that belongs intrinsically more to Mr. De Paur's singers than to the music they perform. C. S.

# BOOKS

THE WELL-TEMPERED ACCOMPANIST. By Coenraad V. Bos. 162 pages. New York, Theodore Presser, 1949. \$2.50.

In this pleasantly informative little book Mr. Bos has recorded the essence of what he has learned in over fifty years of professional accompanying. He sets down the important generalities about his art, clarifying them with specific musical examples. He takes up problems of style and textual understanding, the need for experience as well as training, and the value of such special abilities as ease in transposition; and he offers many useful pointers in explaining his ideas. It is especially gratifying to have him state so emphatically that an accompanist should not teach vocal methods without specialized training in that field. On the other hand, he points out, an accompanist's background frequently makes him a good coach.

Mr. Bos has accompanied such musicians as Sarasate, Joachim, Ludwig Wüllner, Julia Culp, and Elena Gerhardt, and has talked with Brahms and Clara Schumann. Out of his vast experience he relates many useful anecdotes—how Brahms, for example, gave his approval to varying interpretations of his Vier Ernstes Gesänge. The book is illustrated, and carries an appreciative foreword by one of the singers Mr. Bos most admires, Helen Traubel.

A FIVE YEAR GUIDE TO PIANO TEACHING. By William O'Toole. 97 pages. New York: Creative Music Publishers. 1949.

Listings of music suitable for a five year course for the "industrious, intelligent, and musical pupil." A list of concert solos, suggestions for reci-

tal programs, and a critical bibliography of books on music is included. This is a revised edition, brought up to date.

F. V. G.

EARLY MUSIC BOOKS: In the Rare Books Division of the Library of Congress. By Frederick Goff. 15 pages. Washington, D. C.: Library of Congress.

This admirable article, reprinted from NOTES, the quarterly journal of the Music Library Association, may be obtained without charge from the Publications Section of the Library of Congress. It offers a fascinating glimpse into the treasures of the library, and it is handsomely illustrated.

R. S.

THE LITTLE HISTORY OF MUSIC. By Helen L. Kaufmann. Issued separately and also boxed with three other volumes by the same author: THE LITTLE GUIDE TO MUSIC APPRECIATION, THE LITTLE DICTIONARY OF MUSICAL TERMS and THE LITTLE BOOK OF MUSICAL ANECDOTES. New York: Grosset and Dunlap. Each volume 65 cents. Set II in the Music Reference Shelf.

The addition of the history of music makes a quartet of neat, miniature volumes in an attractive binding and box, suitable for gifts to friends "who want to know something about music." The dictionary, using terms in four languages, is particularly handy.

Q. E.

MEMORY MAKES MUSIC. By Margaret Chanler. New York: Stephen-Paul. 171 pages.

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## RECITALS

(Continued from page 24)

and with a good deal of verve. Her conception of the Chopin concerto was restrained and poetic, and her tone was often lovely, but again uncontrolled rhythms kept her from realizing the full measure of her potentialities. Mr. Vardi's accompaniments, while well balanced in themselves, were too inflexible for the sometimes unpredictable demands of the soloist.

J. H., Jr.

**Lili Kraus, Pianist**

Town Hall, Nov. 6 (Debut)

A vivid musical temperament was introduced to the United States at this recital. Miss Kraus was born in Budapest, but she is now a British subject. Her recordings had established a reputation for her here, especially as a chamber music artist and as an interpreter of her compatriot, Béla Bartók. Her personality in the concert hall was more fiery (and more wayward) than one had anticipated from the records. Miss Kraus played everything on her program with charm, intelligence and imagination. Even when she took liberties with rhythms, or indulged herself in caprices of phrasing, she did it with such brio that one was usually captivated into acquiescence. And many of her interpretations were as felicitous in style as they were original and communicative in feeling.

Miss Kraus began with Peasant Songs and Dances by Bartók, actually the Fifteen Hungarian Peasant Songs, followed without pause by the Rumanian Folk Dances. She played them, as the composer used to, with heady rhythms and accents, but lightly. As her recordings had already indicated, Miss Kraus proved to be a distinguished interpreter of Mozart and Haydn. She treated the rhythm of the first movement of Mozart's Sonata in A major, K. 331, capriciously, but she played the menuetto deliciously and the finale, *alla turca*, with exquisite lightness and impeccable line. If her conception of the work was not as profound as that of some other artists, it was intensely alive and full of beauty.

Miss Kraus imbued Brahms' Intermezzo in B flat minor, Op. 117, No. 2, with nostalgia, sustaining the melodic line with a faultless legato. And she played the Rhapsody in E flat major, Op. 119, No. 4, majestically. Her tone was round and sonorous, her rhythms accurate, yet she did not find it necessary to pound the music



Lili Kraus

Doda Conrad

out as so many pianists do. The Haydn Sonata in D major was wholly enchanting. Miss Kraus played it in harpsichord style, with almost no pedal, crisp touch, and enormous vivacity.

Perhaps the finest achievement of the recital was her interpretation of Schubert's posthumous Sonata in A major. Miss Kraus did not conceive the work as heroically as does Artur Schnabel (who was in the audience), but she played it with warmth, dramatic contrast and sustained emotion. Her touch in the scherzo was astonishingly light; and she captured the tenderness and playfulness of the rondo as only one who understands the Viennese spirit could. Her encores consisted of Schubert dances, enchantingly played.

R. S.

**Doda Conrad, Bass**  
Town Hall, Nov. 6

Another centennial-minded recitalist, Doda Conrad, paid tribute to Goethe and Chopin in his latest Town Hall program. His Goethe observance was more or less conventional, for it consisted of five Schubert lieder to Goethe texts—Die Grenzen der Menschheit, An Schwager Kronos, Wanderers Nachtlid, Ganymed, and Rastlose Liebe. On Chopin's behalf, Mr. Conrad had gone to more pains. He not only sang six of the Polish songs included in the posthumous Op. 74, all of which deserved wider currency than they have had; he also commissioned six French composers to produce co-operatively a seven-movement suite of songs, Mouvements du Coeur, in homage to the memory of Chopin. The suite received its world premiere on this occasion.

Written to texts by Louise de Vilmorin, the songs in Mouvements du Coeur constitute, according to the program note, "a suite, in the classical sense. For the usual musical forms—prelude, allemande, sarabande, gigue, etc.—the familiar forms of Chopin's

music have been substituted. The seven poems are inspired by seven different moods in Chopin's life, from his early days in Poland to his death as an exile in Paris." Thus the cycle performs a dual function: it calls to mind the characteristic forms employed by Chopin in his piano music, and it serves as a somewhat surrealistic biographical account.

The opening Prelude and the closing Polonaise, the weightiest songs in the group, were both composed by Henri Sauguet. Francis Poulenc contributed a Mazurka; Georges Auric, a Valse; Jean Francaix, a Scherzo Impromptu; Leo Preger, an Etude; and Darius Milhaud, a Nocturne. The references to Chopin varied according to the tastes of the composers. Both Poulenc and Auric superimposed their personal vocabularies upon basically Chopinesque structures. Francaix, committed to the task of recalling the "frivolous atmosphere of Parisian salon intrigues," felt no hesitation in adding overtones of the contemporary music hall, employing fleet syncopations of essentially modern character. Milhaud, dealing with the Mediterranean episode in Chopin's life, drew upon the Spanish figurations he can handle with such zest and charm. The Preger episode was conventional and empty, and did not belong in the company of the other more original contributions. Viewed as songs, rather than as programmatic pieces, Poulenc's Nocturne and the two Sauguet movements were considerably the most distinguished.

Mr. Conrad projected the new cycle with artistic assurance. His singing, however, left a good deal to be desired technically—as, indeed, it did throughout the whole program. His voice was rich and full in the middle and lower registers, but he was unable to function in the upper range without undue strain and effort. Moreover, his pianissimo, to which he made frequent recourse, was muffled and thick.

The program ended with Brahms' Vier Ernstige Gesänge. Here again it was possible to admire the singer's taste and artistic intentions even when his lack of vocal finesse did not enable him to achieve completely the results he meant to.

C. S.

**Solomon, Pianist**  
Carnegie Hall, Nov. 6

This was the eminent English pianist's second recital of the season. His program was made up of standard works, ranging in period from Bach to Debussy, but there was nothing routine about the way he played them. His shading and noble enunciation of the chorale melody in the Busoni arrangement of Bach's chorale-prelude Sleepers Awake set the mood for an evening of superb performances. Mozart's Sonata in B flat, K. 333; Brahms' Variations and Fugue on a Theme by Handel; Chopin's Sonata in B flat minor; three Debussy pieces; and Liszt's Mephisto Valse were all interpreted not merely with transcendent technical authority, but with a devotion and eloquence which made the capacity audience clamor for encores. One left this recital inwardly enriched by one's communication with a great musician as well as a master pianist.

R. S.

**Eugene Gash, pianist**  
Carnegie Hall, Nov. 6, 5:30 (Debut)

Eugene Gash presented a program that included two Scarlatti sonatas, in F major and D major; Franck's Prelude, Chorale, and Fugue; Prokofieff's Sonata No. 7; three preludes and three études of Debussy; and Liszt's Venezia e Napoli.

Mr. Gash played with assurance, showing a technique that was equal to the requirements of the music. He had a good sense of rhythm, and in the Debussy pieces he achieved moments of real beauty, but most of

the program lacked imagination and vitality.

G. K. B.

### OTHER RECITALS

**JUNE GREER**, soprano; Carnegie Recital Hall, Oct. 22.

**ANITA SIXFIN**, pianist; Carnegie Recital Hall, Oct. 23.

**MARGUERITE LA PORTE**, mezzo-soprano; Carnegie Recital Hall, Oct. 23.

**TERESA McGOVERN**, soprano; Carnegie Recital Hall, Oct. 23.

**WILLIAM KELLER**, pianist; Carnegie Recital Hall, Oct. 25.

**FLOYD WORTHINGTON**, baritone; Town Hall, Oct. 27.

**PAUL BOSAN**, baritone; Carnegie Recital Hall, Oct. 29.

**MARENKA MICHAELA**, pianist; Carnegie Recital Hall, Oct. 30.

**PAUL SULLY**, pianist; Carl Fischer Concert Hall, Nov. 4.

**MARGARETA VON FIELITZ**, soprano; Carl Fischer Concert Hall, Nov. 5.

**GLADYS MATHEW**, soprano; Carl Fischer Concert Hall, Nov. 6.

**RUTH RYAN GUTIERREZ**, pianist; Carl Fischer Concert Hall, Nov. 6.

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## ORCHESTRAS

(Continued from page 26)

first-rate Bloch; for they stem from a period in his creative development before he had found his own characteristic musical speech. But after the anemic contributions of Porriño and Rivier, they sounded astonishingly vital. The Vivaldi and Haydn works (both performed with far too many strings) were not convincingly interpreted. Mr. Stokowski failed to establish either their healthy rhythmic pulse or their inherent nobility of style. And the strings sounded slipshod, notably in the trio of the menuetto of the Haydn symphony.

R. S.

At the Sunday afternoon concert, Nov. 6, Pierre Fournier repeated his performance of the Schumann Cello Concerto and Mr. Stokowski led the Vivaldi Concerto Grosso in G minor, the Haydn Symphony in D (Clock), Diamond's Overture to The Tempest, and Bloch's two symphonic interludes to Macbeth.

N. P.

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Phyllis and Karl Krauter at the University of Illinois, where the members of the Krauter Trio gave a series of concerts during the summer

## Opera Buffa

(Continued from page 10)

her. But Fanny and her lover, Edward Milford, contrive a happy solution. The cast was made up of Paula Lenchner, as Fanny; Lawrence Davidson, as Tobias; Thomas Hayward, as Edward; Norman Scott, as Slook; and Denis Harbour and Edith Evans, as the servants, Norton and Clarina. Mr. Davidson and Mr. Scott were most successful in capturing something of the musical distinction of the piece. Robin Lacy's scenery was out of period, but perfectly acceptable. Ernesto Barbini, who conducted, seldom succeeded in catching up with his singers; or perhaps one should say more justly, was unable to restrain them from anticipating the beat.

**THE Shah Has His Portrait Taken**  
Had its first American performance, and it was sung in English. Kurt Adler conducted, and the leading singers in the cast were Lois Hunt, Inge Manski, Frank Guerrera, Martin Drake, Thomas Hayward, and Paul Franke. Curiously enough, it was the most old-fashioned opera on the program. Mr. Weill's music is of that nondescript, busily dissonant sort which was the fashion in the 1920s. The voice parts are nearly all uncomfortably written, with mercilessly high tessituras for the sopranos, for no apparent dramatic reason. The orchestration is coarse in texture and far too heavy for the singers. And the libretto is full of ineptitudes. Madame Angèle, a leading Paris photographer, receives a phone call from the embassy of a small oriental state informing her that the Shah, in response to her repeated requests, will visit her studio to have his photograph taken. She is bewil-

dered, because she has never called the embassy. The mystery is soon solved when a band of conspirators enters, binds her and her assistants, and substitutes a false Madame Angèle and two false assistants. A pistol is placed in the camera, and the false Madame Angèle is left to assassinate the Shah. The monarch, on his arrival, promptly attempts to seduce the false Madame Angèle. Before she can succeed in killing him, the police arrive, the conspirators flee, and the real Madame Angèle rushes out and takes her place to make the photograph, as if nothing had happened.

It would have been difficult for any composer to make much out of this hodge-podge, but Mr. Weill confused matters still further by writing sensational, half-serious music. As a result, his opera sounds like a radio "thriller" in an outmoded musical style. There is even a dramatic monologue about death hiding in the camera; and the Shah is denounced as a tyrant in a feeble ensemble, before the conspirators conceal themselves. The composer of the ever-memorable Dreigroschenoper is scarcely recognizable in this messy score. The singers, notably Miss Manski, Miss Hunt, and Mr. Guerrera, as the two Madame Angèles and the Shah, performed the difficult music very capably, and the orchestra was excellent. Again, Mr. Lacy's scenery was imaginative.

## Worcester

(Continued from page 8)

however, that suggested any diminishment of his familiar oratorical powers; and the collaboration of Mr. Ormandy and his men left nothing unsaid in a score that proves, on repeated hearings, to have remarkably little to say. The Vaughan Williams cantata, *In Windsor Forest*, preserves some of the most rewarding passages of a work that is singularly inert and academic on the stage. The chorus sang the four sections well, and Malama N. Providakes provided a mezzo-soprano solo in the second, *Falstaff* and the Fairies. A lustrous version of Brahms' Second Symphony brought the festival to its end. Here, as elsewhere throughout the week, the newly constructed acoustical shell at the back of the stage served to improve tonal resonance considerably, and to project the music out into the auditorium with more impact than it used to attain when the back of the stage was open to the adjoining balcony of the little theater behind it.

For all its ups and downs, the festival consistently maintained an acceptable musical level, and frequently rose above it. The inclusion of three complete symphonies and a variety of valuable choral works revealed a promising tendency to get away from the conception of the programs as pastiches designed to keep everyone moderately happy without ever offering any musical challenge. Under the open-minded guidance of Harry C. Coley, president of the Worcester County Musical Association, his constructive board, and the invaluable Mr. Ormandy—all of whom are listening eagerly to Mr. Goldovsky's fertile plans for next year and the years to come—the Worcester Festival has entered upon a new and progressive era. It has already begun to move toward the national pre-eminence it formerly possessed, and briefly lost.

**T**HE opening concert, on Oct. 24, was as usual outside of the season ticket series. It was devoted to "familiar music," with the term interpreted to cover music that should be well-known here, new music of a popular idiom, and with several works Worcester has actually heard often.

Alexander Hilsberg led the orchestra, keeping his players alert against any travel lethargy. His interpretations were, as always, pre-

cise, but tempered with a warm humanity. In his hands, the Overture to Smetana's *The Bartered Bride*, Tchaikovsky's *Capriccio Italien*, and Strauss' *Emperor Waltz* had the requisite fervor for a popular concert, but shone also with truly Continental elegance. A little jazz trick called *Fiddle Faddle*, by Leroy Anderson, had its first Worcester hearing.

Joseph Battista, heard here once in recital last season, was soloist in Liszt's showy *Concerto* in E flat major. He gave a superb performance, and approached all the virtuoso passages with sensitive and poetic fingers. The soloist, conductor, and orchestra were in the happiest accord.

The festival chorus of 250 voices, smaller and more alert this year, sang three spirituals under the direction of Sarah Caldwell, its chormaster, and two folksongs (or maybe just folksy songs) under Boris Goldovsky. The latter, from Irving Fine's suite, *Alice in Wonderland*, were rearranged last summer by the composer for this year's festival, using full orchestral accompaniment. They are rowdy little songs, but very clever, and worthy of Lewis Carroll's famous lyrics. In tone and spirit, the chorus registered a vast improvement over 1948. It also made history by earning and granting two encores. Malama Providakes, local mezzo-soprano, and Raymond Wolansky, baritone, of Boston, sang incidental solos in a spiritual.

The concert on Oct. 25 brought Eugene Ormandy as conductor, with James Melton, Metropolitan Opera tenor, as soloist. Mr. Melton offered arias by Handel, Donizetti, Massenet, and Lalo, and a serenade by Medtner. As encores, he chose tasteful short arias by Mascagni and Leoncavallo. Mr. Melton was in good voice, and gave the audience great satisfaction both visually and vocally. He was recalled to the stage a dozen times.

Mr. Ormandy's flair for orchestral color lent value to the Overture to Weber's *Euryanthe*, and made an exciting and bravura orchestral feat of Enesco's First Roumanian Rhapsody. The evening's strongest impression came, however, from a piece never before heard here—Paul Creston's Second Symphony. This four-year-old work was enormously successful with all segments of the Worcester audience.

The chorus, under Mr. Goldovsky, and singing with the orchestra without benefit of any joint rehearsal, gave Brahms' *Nänie* a first Worcester performance that was a model of smoothness, accuracy, and sustained richness of tone.

The Monday audience numbered about 3,400 and that on Tuesday 3,000—excellent totals, considering that part of the city's workers are affected by the steel strike, and that the Playhouse balcony could not be thrown open this year because of the intervening acoustical shell.

JOHN F. KYES

## New Chamber Orchestra Plays Strauss' Metamorphosen

**PHILADELPHIA**—The New Chamber Orchestra of Philadelphia, sponsored by the New School of Music, opened a series of five chamber music concerts in the Academy of Music on the afternoon of Nov. 6. Ifor Jones conducted two strong works—Handel's *Concerto Grosso*, Op. 6, No. 5, in D major, and Strauss' *Metamorphosen*, for 23 solo strings. The latter was a first Philadelphia performance. The orchestra of faculty members and students played with great sensitiveness, accuracy, and beauty of tone. Between the two larger works, the Curtis String Quartet and Vladimir Sokoloff played the Schumann Piano Quintet, Op. 44. Max Aronoff, violist of the quartet, is director of the school, and the other quartet players—Jascha Brodsky, Louis Berman, and Orlando Cole—are faculty members.

Q. E.

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# Berlin Sees Egk Ballet On Faust Theme

By H. H. STUCKENSCHMIDT

Berlin

THE season at the Municipal Opera, in the British sector, has been enhanced by the presence of several singers from the State Opera, in the Russian sector. Heinz Tietjen, manager of the Municipal Opera, was successful in engaging these artists, partly because he could pay in West German currency, which has more purchasing power than the East German currency used to pay members of the State Opera. Margarethe Klose, contralto; Josef Metternich, baritone; and Erich Witte, tenor, were among the singers to change allegiance. Mr. Tietjen also bolstered his company's reputation by hiring Ferenc Friesay, the excellent Hungarian conductor.

The Municipal Opera's first successful production was the premiere of *Abraxas*, a ballet by Werner Egk. Based on Heine's dance poem, Doctor Faust, its five acts take two hours to relate the erotic and mystical adventures of the legendary scholar who signed a pact with the devil. In this version, *Bellastriga*, a beautiful classical ballerina, takes over the functions of Mephistopheles. Together with the still more alluring Archisposa, she becomes the guiding spirit for the rejuvenated Faust. At one point in the ballet, Faust takes Archisposa, the wife of King Charles IV of Spain, to a meeting place of the demons. This act, called Pandemonium, is, perhaps, the most daring orgy shown so far on the postwar German stage. After a performance in Munich, the ballet was banned by the Catholic Bavarian government. Another scene ends with the ghastly transformation of the most beautiful woman in the world into a skeleton. At the end, Faust falls in love with the young and innocent Margarethe. Since *Bellastriga* hates this liaison, Faust loses his youth and dies with Margarethe.

**E**GK'S music is scored for a medium-sized orchestra, including bells, and a trautonium, the electronic instrument developed by Friederich Trautwein. Dance music in the strictest sense of the word, it has no symphonic development, but is characterized by clear rhythms within simple musical forms. The harmonic idiom is largely tonal, with a few excursions into dissonance and polytonality. It has some personal flavor, although Stravinsky's influence is apparent.

The composer conducted competently, and the performance was of the highest quality. The young French dancer Janine Charrat devised the choreography, and alternated in the role of Archisposa with Liselotte Köster, of Berlin. Faust was portrayed by Gabor Orban, leading dancer with the Municipal Opera Ballet, and *Bellastriga* by the technically proficient Suse Preissner; Maria Litto's snake dance proved highly effective. Josef Fenneker designed the fine décor and costumes.

The success of *Abraxas* compensated to some extent the failure of the Municipal Opera's opening production—the first performance of *Spanische Nacht*, a mediocre work by Eugen Bodart. The same stage witnessed the return, for the first time since the war, of two long-established tenors, Helge Roswaenge and Max Lorenz. Both enjoyed considerable success, the former as Rodolfo, in *La Bohème*; and the latter as Otello, in Verdi's opera.

A few days before the premiere of *Abraxas*, *Les Ballets des Champs-Elysées*, from Paris, gave three guest performances in the Municipal Opera House. The most impressive feature of their repertoire was *Les Forains*, with a score by Henri Sauguet, a piece of much charm and a very French kind of sophisticated sentimentality.

Thirteen Dances, with music by Grétry, featured Irène Skorik. A rather hackneyed piece, *Le Jeune Homme et la Mort*, admirably danced by Jean Babilée and Natalie Philippart, disturbed some musicians by its juxtaposition of a Grand Guignol story with Bach's C minor Passacaglia. One more dance event must be recorded—three programs by Harald Kreutzberg. In these he introduced a new work—one of his best—called *Job Quarrels with God*, with music by his accompanist, Friedrich Wilckens.

THE Komische Oper has revived Arthur Kusterer's *Was Ihr Wollt*, a work that had its premiere in Dresden in 1932, under Fritz Busch. For a libretto based on Shakespeare's Twelfth Night, the composer has provided an expert score that lacks individuality; it constantly reminds one of other composers—Verdi, Puccini, Strauss, Reger, Lehár, and even Kurt Weill. However, *Was Ihr Wollt* offers fine staging opportunities for the company's gifted régisseur, Walter Felsenstein, and he made the most of both the serious and comic scenes. The cast included Anny Schlemm, an excellent lyric soprano from Halle, as Viola; and Rita Streich, a lovely coloratura soprano from the State Opera, as Olivia. Hans Löwlein, from Dresden, led the rather poor orchestra as well as possible through the pages of the intricate score.

The State Opera began its season with a performance of Puccini's *Tosca*. Wolf Völker staged it in rather arbitrary fashion—at the end of the opera, *Tosca*, as well as Cavaradossi, is shot. The State Opera then turned to Verdi's *Un Ballo in Maschera*, conducted by Josef Keilberth, who is leaving his post as chief of the Dresden Opera House to become a member of the State Opera conducting staff. *Un Ballo in Maschera* was forcefully staged by Werner Kelch, who used the opera's original locale, Stockholm, in preference to Boston. Christel Goltz sang *Amelia*; Josef Metternich, *Renato*; Erich Witte, King Gustav of Sweden; Johanna Blatter, *Ulrica*; and Anny Schlemm, *Oscar*.

BACK from its excursion to the Edinburgh Festival, the Berlin Philharmonic has announced details of its concerts for the coming season—the first time since 1945 that the orchestra has been able to formulate definite plans in advance. The 99 members of the ensemble are still under the permanent direction of Sergiu Celibidache, and concerts are being given in the Titania Palace, the Steglitz super-cinema, which was rebuilt and redecorated during the summer. Sharing the programs with Mr. Celibidache will be several guest conductors—John Barbirolli, Ferenc Friesay, Josef Keilberth, Hans Knappertsbusch, Leopold Ludwig, Hans Schmidt-Isserstedt, Georg Solti, Fritz Stiedry, Günther Wand, and, of course, Berlin's favorite, Wilhelm Furtwängler. Instrumental soloists for the season include Lilia d'Albore, Adolf Busch, Arthur Grumiaux, Vasa Prihoda, Patricia Travers, Tibor Varga, and Gioconda di Vito, violinists; Monique Haas, Branka Musulin, Hans Osieck, Rosl Schmid, and Georg Solti, pianists; and Ludwig Hoelscher and André Navarra, cellists. Vocal soloists are Christel Goltz, Margarethe Klose, Gertrude Pitzinger, Helge Roswaenge, Erich Witte, and Josef Greindl.

In his first concert, Mr. Furtwängler conducted Beethoven's *Second Leonore Overture*; a new work, the *Second Cello Concerto* by Karl Höller, a Bavarian composer; and Bruckner's *Seventh Symphony*. Höller's concerto proved to be a formally

clear and moderately modern work, containing some well-polished polyphony. Ludwig Hoelscher played the solo part in masterly fashion. The orchestra was in its best form, and Mr. Furtwängler enjoyed his customary triumph.

Before Mr. Furtwängler's appearance, the best performance of a Beethoven work was Josef Keilberth's reading of the *Eroica Symphony* with the Philharmonic—clear, without eccentricity, and persuasive as to tempos and dynamics. The symphony shared the program with one of Hindemith's best compositions, the *Philharmonic Concerto*, written in 1932 for the orchestra's fiftieth birthday, but never played by it again until this occasion.

Ferenc Friesay devoted a Philharmonic concert to a somewhat veiled performance of Verdi's *Requiem*. He had the assistance of the Choir of St. Hedwig's Cathedral; and of Christel Goltz, Margarethe Klose, Helge Roswaenge, and Josef Greindl, as soloists.

IN the American sector, the government radio station, RIAS, has greatly improved its orchestra and has chosen Mr. Friesay as its permanent conductor. The orchestra has announced a series of twenty concerts during the season, and its programs look as attractive as those of the Philharmonic. Listed among the guest conductors are Karl Böhm, Ernest Bour, Eugen Jochum, Karl Rankl, Carlo Zecchi, Leo Blech, Jonel Perlea, Sixten Eckerberg, Janos Ferencsik, Hans Schmidt-Isserstedt, Georg Solti, Walter Süsskind, Paul Sacher, and Antal Dorati. There will be the usual long series of instrumental and vocal soloists.

Enrico Mainardi's noble performance of the Dvorak Cello Concerto was a feature of the RIAS orchestra's first concert conducted by Mr. Friesay. (It is an interesting fact that the soloist still uses steel strings.) Mr. Friesay brought enthusiasm and genuine pathos to his interpretation of Tchaikovsky's Fifth Symphony. The orchestra showed excellent discipline, but still lacked finish as an ensemble; its most noteworthy asset is the large number of outstanding woodwind players.

In the State Opera House, the Dresden Philharmonic gave a concert under the direction of a young Polish conductor, Witold Rowicki, who possesses a perfect, but cool, technique. His program included Karol Szymanowski's *Symphonie Concertante*, with Nora Boulanger as the excellent piano soloist.

Following his several concerts with the Philharmonic, under Mr. Celibidache, and with the State Opera Orchestra, under Arthur Rother, Yehudi Menuhin gave a recital with Louis Kentner. These two diverse musicians co-operated to best advantage in César Franck's Violin Sonata. Berlin has welcomed Mr. Menuhin warmly, and the violinist has generously donated his talents and money for many local causes.

THE return of Adolf Busch was no less successful. He was visibly moved to tears when he stepped on a Berlin concert platform for the first time since April 1933—the occasion being a program by the Philharmonic under Mr. Celibidache; and, while playing the first movement of the Beethoven Violin Concerto, he was obviously struggling to control his strong emotion. His wonderful musicianship was in evidence, however, and his performance was matched by that of the conductor and orchestra. Some days later, Mr. Busch gave a fine recital that included a surprising number of virtuoso pieces. Klaus Billing accompanied him.

Mack Harrell, Metropolitan Opera baritone, appeared in Berlin twice during his extensive tour of Germany. Both times he left a favorable impression because of his surprisingly good interpretations of such lieder as Schumann's *Dichterliebe* and Hugo Wolf's *Epiphany*—the latter a masterpiece of discreet concert mimicry. The baritone acquainted us with some exquisite American folksongs, including such Negro spirituals as *Take My Mother Home*. George Reeves accompanied the singer with much artistry.

Berlin musical life suffered a severe loss with the death of Paul Höfner, president of the Hochschule, and a replacement is proving hard to find. Negotiations are in progress with Paul Hindemith, who is committed to Yale University until 1951. Other possible successors being considered are Boris Blacher; Johann Nepomuk David, from Stuttgart; Robert Hegele; Gustav Scheck, from Freiburg; and Hans Joachim Moser.

IN Bremen the local opera company started its season with performances of *Die Bremer Stadtmusikanten*, by Richard Mohaupt, German composer now living in New York. It is the first comic opera by an American resident to be given in this country since the war, and its success here has led to its acceptance by several other German theaters, including the Berlin Municipal Opera.

The Bremer Stadtmusikanten is an opera buffa for children and adult, based on an old fairy tale, and seemingly influenced by Walt Disney's cartoons. The Bremen town-musicians referred to in the title are animals—a donkey, dog, cat, bear, cock, and hen. Thanks to a concert they give, the burgomaster's daughter is freed from a band of burglars. The grateful town council then engages them as members of the municipal band.

For his purposes, Mohaupt has worked out a style of grotesque comedy, a fascinating synthesis of spoken and sung persiflage. The scoring is highly refined, though harmonically simple. Quartets, sextets, the little march of the burglars, and a witty circus scene have been treated with fine polyphony by the composer. Trumpet, violin, cello, and piano are used as solo instruments in connection with the animal virtuosos; and one hears references to the Haydn Cello Concerto; the Paganini caprice that has been made familiar through Brahms' variations on its theme, and the Rachmaninoff rhapsody; and Tchaikovsky's Second Piano Concerto. The last, in fact, is subjected to a highly amusing parody.

Hellmut Schnackenburg conducted the opera extremely well. In spite of conventional stage direction, the comic elements of the story were ably projected, particularly in the performance of Caspar Bröcheler, baritone, as the dog, and of Maria Bertazzoni, soprano, as the hen.

Die Bremer Stadtmusikanten was staged in the Bremen Glocke Hall—the opera house was destroyed during the war—and was preceded by Eugen Bodart's *Kleiner Irrtum*, a dull work, full of the clichés common to Richard Strauss' imitators.

## Van Vactor Inaugurates Knoxville Symphony Season

KNOXVILLE, TENN. — The Knoxville Symphony began its fifteenth season on Oct. 11, with a concert under its regular conductor, David Van Vactor. A string quartet has been formed by members of the enlarged string section of the orchestra—William J. Starr and Norma Lee Bisha, violinists; Constance Kaebelin Starr, violist; and Edward Bisha, cellist.



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## GOLDBERG RECITAL AT CARNEGIE HALL

Polish Violinist Also Conducts  
String Orchestra When He  
Is Not Playing as Soloist

Szymon Goldberg, Polish violinist, who appeared last night at Carnegie Hall, distinguished himself in three capacities—as a master of his chosen instrument and as the leader of an ensemble and as a musician who knows how to arrange an excellent concert.

In an unusual program of his own devising, he played three concertos with a string orchestra of his own. One of them might sound like a stunt—a triple stunt. But, curiously enough, the total effect of the evening was one of self-effacement, for all three sides of his talent were bent on only one thing: the re-creation of world music.

The concertos were those in E major and A minor by Bach, and one in C major by Haydn. And to complete the program, he included the impressive *Musique of Mourning* that Hindemith wrote after the death of King George V of England. It, too, has important passages for solo violin.

Accompanied by String Group

To assist him in these works, he engaged a string orchestra of twenty-two players and a pianist who played the continuo parts in the Bach and Hindemith concertos. And this was characteristic of the evening that at the conclusion of the program he refused to abandon his position as merely the chief player in a group. Instead of stepping forward as a virtuoso to give encores with piano, he satisfied the ardent applause by once more leading his men in the Adagio of the Haydn concerto.

Holding his violin and bow in his

left hand, the violinist led the men with his right in the few passages of the works where he was required to play himself. But the rest of the time he stood with his back to them, and it was hard to see how they got their direction, for they obviously played under the influence of a controlling intelligence.

Mr. Goldberg must have imparted his ideas to them during rehearsals. And interesting ideas they were, too, for being a string player himself, Mr. Goldberg knows the color results of the varied instruments, and he was able to get them to sound more effectively than some conductors who only draw out the more obvious string sound.

Not only this, but despite lack of apparent leadership at the actual concert, he succeeded in getting them to play confidently. Nor did they play in a routine fashion. And this is of him, who rarely gave of themselves in bringing the music to life. This was as true in sustaining delicate pianissimi as in the rollicking conclusions of the eighteenth-century finales.

Unassisted by Dean Rose  
Mr. Goldberg himself did not seem at all inhibited by his dual responsibility as leader and soloist. His playing was technically flawless, fine in tone and often of an almost voice-like expressiveness. And his sense of style was unerring.

One of his listeners sitting in the orchestra must have been especially proud of him—namely Cantor Frederick Schlossohn, who gave the musician his first violin and helped him in his early career. It must have done his heart good to see his former protégé so accomplished a violinist, clearly putting music ahead of solo display.

R. P.

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